Paramount Progress

Volume 3 NEW YORK, APRIL 26, 1917 No. 22

Scouting for New Patrons

WE have heard many Exhibitors say that they did not cater to the "Movie Fans" of their communities. When a man makes this statement we are almost certain that we are sitting alongside of a live wire and it is pretty sure to generate enthusiasm in our minds for further conversation with him because we know this man is *filling his theatre* by being constantly on the alert for new patrons.

A recent issue of *Printer's Ink* which is the leading American advertising journal tells the story of how a large manufacturer used advertising as a scouting expedition for new customers.

This impressed us as not far different from the methods the Exhibitor must use in selling the stars and plays which appear at his theatre to his public; and we have attempted to draw in the forthcoming paragraphs several comparative conclusions which we believe will be helpful to the Exhibitor.

The product mentioned was Beaver Board, one which though it hasn't a hundredth as many purchasers as moving pictures, is a product which like the moving picture has a sale built-up by the power and prowess of advertising.

A good advertisement or a good advertising campaign is a scout to the Success Army and like the good scout will bring in reports whenever it is sent out.

Dare we say if it had not been for advertising, Pictures would not exist today? Dare we assume that to the good advertising done by your theatre *plus* the goods which you deliver is due your success in your community? Dare we state still further that if you and the producer of the pictures you show had not advertised and advertised well that you would be in another field than the exhibiting business today?

As the first pictures were crude, unprepossessing, flickering affairs so is the first history of the other product of which we speak.

The development of pictures is due first to the word of mouth advertising they got by the fact that John Jones laughed himself sick at an old "chaser" comedy and told Bill Brown about it; Bill told Jim and so on. This advertising created a demand, such a demand that bigger men with greater financial ability saw the possibilities of pictures, of longer pictures to run two days, four days and even a week instead of a single run.

Adolph Zukor first conceived Paramount, and by surrounding himself with an executive body and organization of showmen he has in the last two and a half years built the Paramount Pictures Corporation, unequalled in the picture industry, and as a corporation in close competition, if not superseding, a few of the large organization industries with which it is classed.

But let us back to our comparison in the straight merchandising field—

The Beaver Board Company carefully sounded out the field in which they were to merchandise their product. You, too, must sound out your field; you must find what people are prospective patrons; what people can be developed into prospective patrons, and must lay specific, definite plans to get these people.

What a great national advertiser does in a great nation-wide field you can do in a smaller community and *we are here to help you accomplish the same results in proportion.*

For instance—The Beaver Board Company took one city. They centralized their advertising in this city. They gave the people of this city ideas on how Beaver Board could be used; told them how an extra room could be made in the garret, or a partition in the summer bungalow; how it could be accomplished easily with the use of a few nails, a saw and a hammer. In other words, how easy it was to get results with Beaver Board.

Paramount Pictures are the high-grade product. The accessories to use in promoting the star or the picture are the hammer and nails with which you can tack the success sign up over your bank account.

You can take a section of your community, you can take a group of individuals such as church members, club members or the population of a certain circle of your residential districts. Work on them, try out your advertising on them. Key it by various methods, such as offering a booklet calendar, star photo, or in some other way so that you will know whether people of this centre to whom you advertise are responding.

After you find out that your sales promotion plan is succeeding in the centre you first pick out, you can widen it out to other sections. If it fails you must find out why it is failing. If you don't know, ask.

Your Exchange advertising man will be glad to help you. We will be glad to help you.

Paramount Progress gives you many pounds of nails, pointed nails, on adver-

There are many amusing as well as dramatic and entertaining scenes in George Beban's new picture "The Marcellini Millions" released May 14th. Produced for Paramount Program by Morosco

tising and house management which it gathers from Exhibitors throughout the whole field.

It calls your attention to the accessories for advertising which Paramount is making for its Exhibitors' use and gives you all pointers on using them.

Where you haven't a demand (a steady profit paying patronage) you can develop it first, by having the product and then by advertising it by the best and most modern methods of show advertising which Exhibitors everywhere are sending in to Progress and which have their origination in the advertising and publicity departments of this organization.

The idea of the "do it at home yourself" advertising was the idea which put Beaver Board over to the *public.*

The point that every Exhibitor can, by making himself a part of organization, by getting together through the pages of Progress, build better plans and ideas for show promotion is just the same as the "build it at home idea" that the Beaver Board Company advertises. We promote ideas on advertising and publicity gotten from the sources we mentioned by which we endeavor to show the Exhibitor how patrons may be secured.

You can build business at home with the product plus the tools that we furnish.

After the Beaver Board Company had limited its advertising about making up the attic into an attractive room by using its product, it followed on with an attractive illustration of the attic itself and how it should be laid out.

You can do the same, not by pictures but by drawing a word picture of the pleasures to be gained by seeing a photoplay at your theatre. Try it. Then you must follow your advertising up, find out by personal solicitation, if necessary, why people to whom you have appealed as prospects do not respond to your sales promotion ideas.

Perhaps they have never seen a picture show; perhaps they were unfortunate enough to have visited a theatre when the picture shown was of an immoral nature and consequently disgusted them and they believe all films are the same. A special appeal to such people will convince them. Imagine, for instance, the effect on the Rockbound Puritanic mind which believes all photoplay amusement comes straight from hell if they could be induced to visit your theatre when you were showing a picture such as "Miss George Washington" or "Snow White."

You have got to be on the job and get after this class when you know such a picture is coming. Not, we hasten to add, that the general run of photoplays is salacious, but that this particular type of photoplay would be a better convincer than others of a more fictional nature.

We have brought your attention to this comparison, as we said, to furnish you with the thought that your local problems are very similar indeed to a national game of sales as played by a merchant.

You, undeniably, have a product to sell. We are doing all in our power by furnishing you with accessory material and by giving you aids in Paramount Progress to give you the tools to work with.

We are anxious to help you with your problems—to know how to be of further aid to you. We want to know how. Will you tell us—and follow the same method as we use in talking to you about *your* problems. *If you don't know*—ask.

George Beban Praised Editorially on Screen Work

George Beban, actor, author, director and screen artist, has been recently showered with a wonderful amount of praise for his delineation of Italian character, prompted particularly by the exceptionally clever work he did in the Paramount Picture, "His Sweetheart." One of the most flourishing editorial praises comes from James A. Maddox, editor and publisher of the *Majestic Monthly*, in Columbus, Ohio, in which he says:

To achieve such a mastery of any one field of expression that one is voted as best without exception, in the whole country, is an honor for any American actor. But such a distinction must, we can hardly doubt, be awarded to George Beban, who was seen in the Paramount Picture, "His Sweetheart." If there is anyone who excels him in the depiction of Italian rôles, we should like to see that person stand forth and be counted by eager managers and a ready public.

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Generally speaking, the young gentlemen will learn that education and its various branches are like a tool-box. Merely piling thousands of tools into a box and handing it to a young man does not make him a carpenter.

How many really capable men are children more than once during the day? —Napoleon.

A lie is useless since it deceives but once.—Napoleon.

Those who cannot profit by circumstances are ninnies.—Napoleon.

The most dangerous counselor is self-love.—Napoleon.

"FATTY" ARBUCKLE
Paramount Pictures
directs his pictures. He's showing the "extra girls" in the pajama scene in the dormitory of a girls' school how they looked when he said, "Look intelligent." This is one of the scenes from the first *Paramount Arbuckle Comedy,* released April 23, when
JOS. M. SCHENK Presents
"FATTY" ARBUCKLE in "THE BUTCHER BOY"
All you do is arrange "run" and price, whether you are now a Paramount customer or not. Book now.
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Paramount Progress

Issued Weekly by the Paramount Pictures Corporation in the Interest of Paramount Exhibitors and those who are going to be

485 Fifth Avenue New York City.

HARRY DAY *Editor*

Third Entry for Prize Story Contest

Contributed by Miss Dolly Spurr, President and General Manager, Mutual Theatre Company, Marion Ind.

I have been watching your advertising contest with interest, and thought I would contribute my little "system," along with the other Paramount boosters.

I DO not make myself any absolute weekly allowance for advertising. There are weeks when I have pictures that can be more heavily advertised than those in other weeks, and again there are times when I have better material on hand to make a big display than at other times. However, I have, of course, a "limit," and this is an average of $55 weekly. This money is spent carefully in two newspapers, a weekly magazine, mailing list and lobby display. Here is an itemized account of my advertising expense, by which I keep a weekly average of the above-mentioned amount:

Films and Footlights," 16-page weekly magazine	$20.00
Two newspapers running daily ads.	25.00
Lobby display	1.50
Calendars for home (monthly $10) 5½ x 7	2.50
Calendars, 14 x 22, for hotels, cafés, offices, etc., $8	2.00
Mailing list: Post cards, announcements and letters, average	3.00
Total	$54.00

I think the little magazine is the best advertising medium I have. I don't say this because I get it up myself, because I do ALL my own writing (and I am a terrible crank about this work, too), but *Films and Footlights* simply go like wild-fire. I never hand one to a patron. They are placed in convenient little boxes at each side of the box office, and my patrons go after them as eagerly as they rush to meet the daily paper. I have 1,500 to 2,000 of these little books printed each week, and have them ready for my patrons on Saturday, for the coming week. The big Saturday crowds relieve me of about half the stock, but we get the benefit of a SUNDAY reading, which helps a great deal. These magazines are always gone by Thursday night. I use Paramount star cuts occasionally on the front cover, Paramount scene cuts and thumb-nail star cuts on the inside, and the one and two-column border cuts on the back cover for advertising coming attractions. Each week I use a page of "Paramount Personalities," snappy little notes which I get from Paramount Progress and the press sheets. I watch the trade papers carefully, also, and in this way get many interesting articles about the picture industry, which I couldn't find elsewhere.

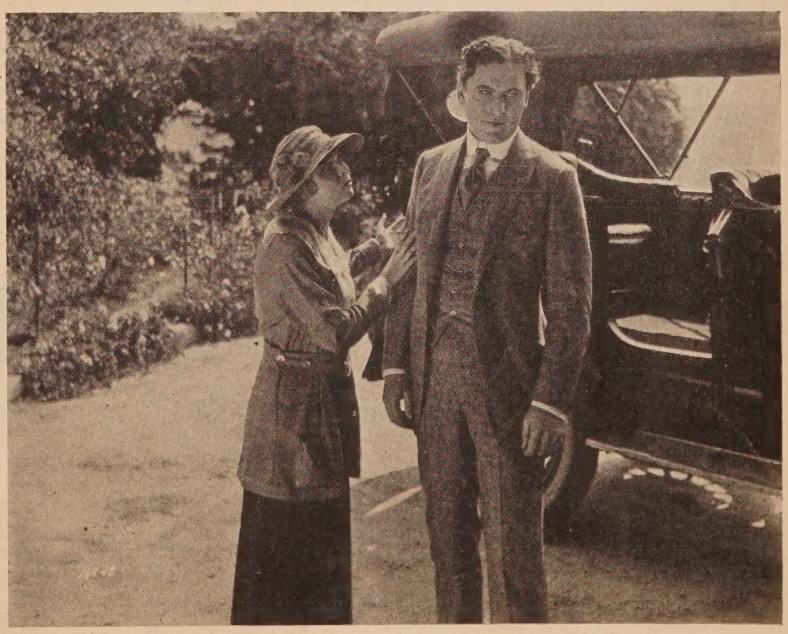
For the newspapers I use the Paramount border cuts, star cuts and thumb nails, and occasionally one of the big 4-column display cuts which you furnish. I am always very careful to head my ads PARAMOUNT PROGRAM. I have used Paramount pictures ever since their existence and think I omitted this headline just once. We have one newspaper which carries one or two pages of picture news every Saturday night. Besides the display ads for all the exhibitors, they carry cuts, readers and little notes of the players. I always have enough "Paramount notes" left, after making up the magazine, to furnish a nice bunch to this paper. The page is very interesting, due to the clever work of a live young advertising man, and the co-operation of the exhibitors.

The Home Calendars are issued once a month, and contain the entire picture program for the coming 30 days. These calendars cost about $4 to print, the envelopes 85 cents, and stamps for a 500 mailing list, $5. I also use a large calendar, size 14 x 22, that is placed in hotel lobbies, cigar stores, cafés and any other place in which they would benefit us. I think these cards get a great deal of transient trade, while the smaller ones for the homes are an inducement to the "regulars."

I use, once or twice a month, picture post cards, letters or announcements on the mailing list, and have always found that they bring big results. Sometimes I make up my own post cards, such as the one inclosed for "Snow White." At other times I use the regular postals, and have them printed. A mailing list is a great deal of hard work, but I feel that it pays every time.

Picture Progress I have used on many occasions, and carried a Paramount Coming Attraction ad on the back cover, brightened up with thumb-nail star cuts. Once in a while you can get a good novelty, such as the American Beauty balloons, and these novelties always take, if they are good.

(*Continued on page Twelve, first column*)



Blanche Sweet and Thomas Meighan in "The Silent Partner" a Lasky production

Monthly Calendars

Prove a Great Hit With Exhibitors

HAVE you something before every patron of your theatre every day of the month that tells them what star is playing at your theatre?

The calendar is an ideal way to reach people with your announcement. In the first place, a calendar (if attractively printed) is rarely thrown away. It is kept in the home before the eyes of the housewife. It is a constant reminder, a continual pound on her mind, a continual desire creator to see your show.

Many Exhibitors get these out in card form. They can be as large or small as you desire. The calendar above, for instance, would have to be quite large to accommodate all the cuts and numbers, not too large for the average kitchen calendar, but, of course, the larger the reproductions the more easily seen and the greater the influence.

If, however, you wish to get this down to a smaller size, secure the cuts you desire from your Exchange, paste them up as mapped out with the correct numbers which you can get from an ordinary calendar and have your engraver make a reduction of this plate to the size desired.

Be sure to get *fine screen halftones* if you are printing on coated paper, using the actual size of cuts and *newspaper screen halftones* if you are going to reduce it to a smaller size. You then can order a *line cut* when ordering a reduction, thus saving $5 or $10 on your plate. The above is a line cut reduced as we have explained.

The top cut may be secured from your Exchange as well as the thumbnail sizes.

The copy you use on such a calendar must be brief and easily read. Something about the biggest stars, the best pictures and, of course, your theatre will be sufficient.

The cut showing the circular ad cut which may be secured from your Exchange is another good form—the circle with well-set type is one of the best attention attractors among the advertising cuts and will keep them looking at the copy and calendar.

Many Exhibitors have made up calendars by simply printing the dates off in squares and putting underneath the date a line or two about the star or play which is to appear. These are usually printed in two colors and a colored card stock is used. In the latter case we have found many exhibitors using a colored stock entirely too dark for service—dark reds or brick colors predominating. Any colored ink printed on a heavy absorbent stock of this color is entirely lost nor does the calendar have any snap or attention attracting values, which, of course, all advertising must have or its values are largely wasted.

PARAMOUNT PROGRESS will be glad to reproduce any Exhibitors' calendars which might be of value to other Exhibitors.

There are only two things in the world to worry over. The things you can control, and the things you can't control. Fix the first, forget the second.—*Brass Tacks.*

Nine out of every ten rich men were poor boys. Poverty is an incentive to push. It is a well established fact that men are so constituted that they are unable to do their best work except under pressure.

It is equally true that the average man finds it extremely difficult to withstand the enervating effect of prosperity.

Place your son above the possibility of want and you remove the greatest source of inspiration from his life.

The men who have figured most prominently on history's pages owed their success largely to the fact that they were poor, and did not want to remain in poverty. So, brethren, if you are poor, remember you have an advantage; for wealth is a handicap to effort.—*Brass Tacks.*

Accounting for the Exhibitor

by R. B. WILBY
Walton Theatre, Academy of Music,
Selma, Ala.

GEORGE HORACE LORIMER, writing in the *Saturday Evening Post* a few weeks ago, expressed an opinion that nine-tenths of all business failures are the result of careless accounting. While a theatre's business is an extremely simple one as far as records go, so important a part of another business must deserve more attention than is ordinarily given it by exhibitors.

The figures given on all the specimens reproduced are representative of no theatre, but were arbitrarily set down. The percentage-per-hour curves, however, are taken from actual records.

Because it is a cash business on both sides, the temptation to credit receipts of all kinds on the one side and charge expenditures of all kinds on the other as they come, then call the difference at any given time the profit up to that time is great. But such a method gives no other information; one might almost as well keep no records and consider that the bank balance represents the net earnings.

From box office statements like the one given two curves showing the hourly variation of attendance in summer and winter were made. Similar curves made from averages during other seasons will show similar differences in the time of maximum attendance. Such records are, of course, of some value for determining the best time for the beginning of a feature or the best hours for an orchestra to work. They serve, too, to check the drawing power of particular stars or plays in the afternoon or evening as against the average, and served in one case at least in causing the profitable exhibition of a picture as a part of the afternoon program only.

As a detail in the handling of accounts, voucher forms of checks are used. The back is arranged for the account which the check pays to be entered upon it, while the invoice which it pays is marked with the check number and filed. This avoids any possibility of receipted invoices not being returned and makes possible the checking of any disputed item without checking up an entire account.

ACADEMY OF MUSIC

SELMA, ALA.

Date Jan. 2nd. Weather Fair

Opposition Bushman in "The Wall Between"

Pictures Marguerite Clark in Miss George Washington.

Paramount

Average Admission--8.8¢

		Customer	Cash	
Register Reading	3	2604	292.60	
	4	2781	309.20	
	5	3204	337.40	
	6	3552	362.20	
	7	3701	381.70	
	8	3926	402.85	
	9	4214	432.15	
583 @ 5¢ 1749 @ 5¢	10	4795	485.20	
Total 2282	Close	4986	494.15	201.55 Total
Gallery: Rochuill Bros				16.50

No. End 3446

No. Begin 2921

525 Tickets at 5¢ 26.25

Total 244.20

Cash Expended:

Express-Atlanta F. 1.52

Express-New Or. A. .66

Exp. 2.18

Deposit 242.02

Signed

Form A box office statement

The box office statement is the sole source of information about a theatre's receipts, and the more complete such a statement can be made without becoming troublesome the more valuable it must be. Form A was devised for use with a National Cash Register before they used separate counters for the different price tickets; with the new form of register its service would be increased by doubling the space for hourly entries, so that the number of five and ten-cent tickets per hour could be entered rather than computed. But from the statement as here, there can be figured the number of ten-cent tickets sold per hour, the number of five-cent ones, the average price of admission and the percentage of attendance per hour. It shows a daily balance of the cash received and offers the opportunity to note any unusual competition or aiding circumstance.

From these daily statements and a check book the accounts can be kept with accuracy. These are kept on a weekly basis, a profit or loss transferred from each week's business to a separate account, and an adjustment of transferred charges made every thirteen weeks—three months—the deficit or surplus being added to the profit or loss account. On the receipt side entrance is made in separate columns of the following items:

Orchestra Receipts | Gallery Receipts | Slides | Total | Bank Deposit

The theatre in this case has a separate entrance to the gallery, for which there is a separate sale of tickets.

The disbursement side of the sheet is sub-divided so that it shows in separate columns: express, film rental, posters, sundries, salaries and one column marked "transfer." Express items are entered from the cash payments as recorded on the box office statements, as are sundry items. Film rent and posters as well as return express are taken from the invoices, salaries are paid. In the column marked "transfer" is entered each week an estimate based upon experience of the following items not paid weekly: Newspaper advertising, rent, light, telephone and telegraph, license, piano rent, incidental expenses, interest and depreciation. For each of these a separate account is maintained and the amount entered each week as a charge item on the week sheet, entered there as a credit. When payments are made under these headings, the account is charged with the amount paid. At the end of every thirteen weeks, as has been stated, these accounts are balanced and the surplus or deficit entered on the profit and loss account.

The bank account is balanced weekly on the sheets as is shown on the specimen.

With the idea of having a simple and somewhat thorough and ready source of information about the theatre's busi-

(*Continued on page Seven*)

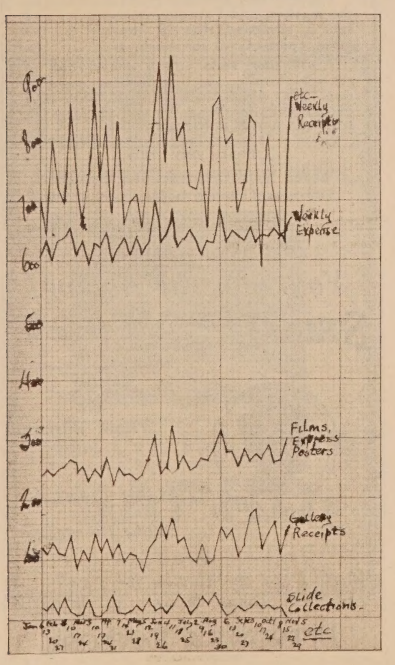
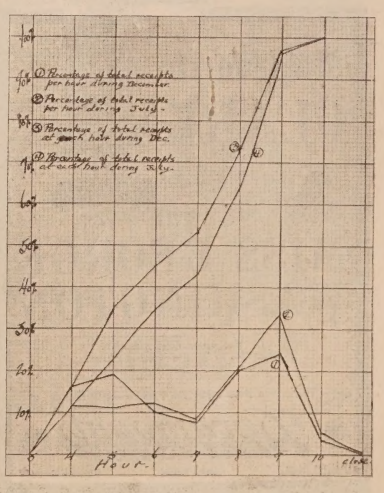


Chart showing monthly expense items (A) graphic charts are useful as comparisons



Percentage charts for use in showing hourly receipts. See article for complete details

Inside page from house program, Gem Theatre, Laurinburg, N. C.

TOLEDO TIMES
SUNDAY, MARCH 4, 1917
MARGUERITE CLARK IN FRENCH ROLE
ANSWERS TO SCREEN FANS
Princess-Paramount THEATRE
THE HOME OF PARAMOUNT PHOTO-PLAYS
MARGUERITE CLARK
THE SWEETEST GIRL IN PICTURES
IN
"THE FORTUNES OF FIFI"
The Triumph of Her Career
Marguerite Clark, as a dainty French actress, has a part that rivals anything that has ever been produced by the Paramount Picture Corporation.
More fascinating than "Snow White." Better than "Little Lady Eileen." A picture that will go straight to the heart of every man, woman or child who sees "The Fortunes of Fi Fi."
Others Would Charge a Quarter—Our Price Remains at TEN CENTS
ADDED ATTRACTIONS
ADDED ATTRACTIONS
TWO DAYS ONLY—FRIDAY AND SATURDAY
BLANCHE SWEET
"THOSE WITHOUT SIN"

How's this for advertising from Princess Paramount, Toledo, Ohio

THE STORY OF A GIRL WHO COULD NOT TELL THE TRUTH
STARTS TODAY
MATINEE at 2
EVENING at 7
TWO DAYS ONLY
Marguerite CLARK
—IN—
HER FAMOUS SUCCESS—
MISS GEORGE WASHINGTON
All Marguerite Clark Admirers Claim This to Be Her Greatest Picture
It's A Riot for the Whole Family
There Is a Reason For the PARAMOUNT Crowds
Paramount THEATRE
Special Scenic
Usual Prices
Cartoon Comedy

Four column by a quarter page. Paramount Theatre, Lewiston, Idaho

Now Is the Time to Nationalize Your Theatre

E. V. MORRISON, Mgr. Pub. Dept. Wm. L. Sherry Feature Film Co.

HUNDREDS of ways are now suggesting themselves to the live theatre manager of getting publicity and attracting attention to his house. The simplest and most effective of all methods is to open each show by a rendition by the orchestra of "The Star Spangled Banner." It is possible to go one step further and display a slide showing the American flag in colors and to display, by means of a slide, a picture of Woodrow Wilson, in colors, with the wording, "Stand by the President," or something to that effect. One large theatre in New York City is giving at certain performances, periodically, a miniature of the American flag in the form of a coat lapel button. These can be purchased in quantities at an almost negligible price and form a definite reason for bringing the people to the theatre. Some theatres have gone as far as to obtain a waving American flag, displayed on the screen by means of a strip of film, hand colored.

The larger houses situated in the metropolitan districts are announcing current events by means of slides.

Many other ways will occur to the exhibitor who is alert to the news of the time, depending upon the locality in which he is situated and the character of his audience.

It is a backward exhibitor, indeed, who cannot seize upon some method of getting publicity out of the many ways that offer themselves. In many towns there are patriotic societies who can be invited to the theatre and with a slight change in program a patriotic entertainment can be given. In some cases it would be advisable to donate the proceeds from the entire week's business to the American Red Cross or some other fund, of which there are plenty. There are a number of organizations to be found in any town or suburb, from the National Guard on down through the various relief and newly formed organizations, only too glad to co-operate with the theatre in any attempt the latter might wish to make to bring attention to the activities of the particular organization. All these special performances, contribution of proceeds and invitation performances tend to attract attention to the theatre and besides increasing business, create the most favorable impression on the minds of the people. Be a "regular fellow" in this time of National needs.

It means much to the exhibitor to have it said that his house was thrown open to all patriotic affairs. In fact, the demand is so imperative that it will probably hurt the theatre not to have this said of it, and if a state of war should exist in the near future business will doubtless suffer to a certain extent and it therefore behooves the house manager to take a little advantage of one or more of these opportunities to center public attention at his house.

Paramount Pictures are as firm a fixture in my theatre as are the seats, and any exhibitor who is remaining in business without them is either prohibited from using them on account of another holding the contract or else has a screw loose somewhere in his knowledge case.

I have tried practically all features on the market, and Paramount stands for and sets a standard that is attained by no other company in the business.

I will soon send you a photograph of my new house, which is nearing completion, and which will bear the following wording under the name: "HOME OF PARAMOUNT PICTURES."

Yours very truly,

W. W. WHITE, Owner and Manager,
Jefferson Theatre, Jefferson City, Tenn.

Marguerite Clark in Paramount Pictures
DREAMLAND
The Little Family Theatre with a Big Program
MIRTHFUL—PLEASING
MARGUERITE CLARK
—IN—
"MOLLY MAKE BELIEVE"
5—ACTS OF REEL PLEASURE—5
SUNDAY AND MONDAY
NOVEMBER 19-20
10c—ADMISSION—10c
Note:—If you can not come on Sunday, be sure and come on Monday, as we hold this picture over for the benefit of our patrons.
Paramount Pictures

Quarter page ad. from Dreamland Theatre, following style of the Colonial Theatre, whose ad. recently appeared in April 12th Paramount Progress

4 x 4¾ Newspaper advertisement. Strand Theatre, Lynn, Mass.

F. J. Potter Favors Longer Runs

Mr. F. J. Potter of Chelan, Washington, a small town of less than a thousand population, has made a test to determine how many people actually come to his show once, twice or three times a week, and gives the following figures concerning them:

"I originally intended this test to cover a period of one month, but the results are so overwhelmingly in favor of fewer changes that I was satisfied with two weeks, especially as there was nothing to upset normal conditions during the period selected. I am thoroughly convinced that the conclusion reached will apply to any small town in which a house depends on steady patronage for the greater part of its business.

"A thorough application of this test will surprise many an exhibitor who thought he knew all about his patronage, and the number of patrons who never miss a change (seemingly) will shrink to a very small number when actually counted.

"Following are the figures for six shows, each show being run two days with the best acquainted and most efficient observer in the box office to keep tally:

Total number admissions 6 changes.	1274
Total number admissions, tallied (names noted)	671
Number of different patrons recognized	291
Of whom attended once in two weeks	142
Of whom attended twice in two weeks	82
Of whom attended three times	56
Balance attended over three times.	42
Number attending every change (6 changes)	8

Average attendance of 291 patrons, PER WEEK, 1.15 times.

"From the above it would appear that less than 42 people would attend every change if changed only TWICE A WEEK! The average attendance for each individual points more strongly to ONE picture a week than to TWO, to say nothing of THREE!"

Accounting for the Exhibitor

(*Continued from page Five*)

ness at all times, the system described has been used with some satisfaction.

No form of records is quite so adaptable to a theatre's business as are graphs —lines drawn upon squared sheets showing the variations during stated times of different items. Enclosed is one curve-sheet A upon which is entered the total receipts, the .total expenses, the gallery receipts, the cost of films, posters and express and the slide collections each week. This offers an immediate comparison of any week with any other or any several others, and at the same time shows graphically the fluctuations in the various items. Data kept in no other way is quite as readily available, and the labor of keeping it in this way is almost nothing. Invariable items, such as rent, license and the like are not, of course, entered upon such sheets, for they would show as straight lines, or very nearly straight ones. Similar graphs can be made for any varying items connected with a theatre, and almost without exception, they will bring to light facts overlooked in the minute details recorded by books, facts that well repay the trouble of preparing them.

Palace Theatre, Racine, Wisc.

After the Exhibitor received a letter from us telling him that his advertising contained too many faces of black type he took it up with his printer with the above results.

BRADFORD EVENING STAR AND DAILY RECORD

Auerhaim's
Main at Chestnut
Auerhaim's
Main at Chestnut
Style Portrayal
Spring, 1917
Wraps, Gowns, Dresses, Suits, Sport Garments
Individuality and Charm to Inspire the Ladies of Bradford.
Grand Theatre
Thursday Afternoon One Performance; Thursday Evening Two Performances.
March the Twenty-Ninth
All are cordially invited to the Grand Exhibition. Surely a delightful entertainment created semi-annually at great expense and effort, intended to please and appeal to all women of our fair city. This season's Style Show will excel our former efforts. Many pleasing innovations and surprises await you.
All Garments to be Paraded on Living Models
Fortunately we have secured the services of Mademoiselles Hartment and Porter to supervise the entertainment at the Grand Theatre. These two clever exponents of style, together with other models from the city as well as our local efficient talent to the extent of thirty in number, will afford you the opportunity to see the Dresses, Coats, Suits and wearables from the stage but we will gladly present them to you in person at our Suit and Coat Salon during business hours, Friday and Saturday
We believe that our exhiblt this spring season will possess the exclusive appeal that women of distinction demand and we urgently ask that you make every effort to secure seats at the
Grand Theatre
Either Thursday afternoon or evening to, at least, one of the performances.
Auerhaim's,
Main at Chestnut Street, Bradford, Pa.

Fashion Shows are coming to town. Get in on this good form of theatre advertising. The above from the Grand Theatre, Bradford, Pa.

Are You Worth $20 a Week or $100?

Did you ever write a "Want Ad" for yourself?

Some day, just for the fun of it, try it and see what you are really worth. We—having tried it—guarantee a surprise.

If, for instance, you wanted to get a job as manager from the fellow up the street, what would you put up to him as a selling argument for yourself?

"The Shur-on Chronicle," one of our exchanges, says in regard to this:

If such a circumstance should arise you ought to be in a good position to write a first-class advertisement for yourself, and for a job. And for the sake of argument, suppose all these things were true and start to write. What can you say about yourself, truthfully, that will make your competitor across the street want to hire you? What wonderful ability is it that your competitor wants? What is there about *You* anyway that your competitor across the street would be willing to buy at half the amount you are earning now?

If you will take a little thought for reflection and look at Yourself in a truthful light, without any of the glamour that makes you attractive now because You THINK you are a success, you will find yourself running short on selling arguments. For when it comes to putting your ability on paper it is far different, and when it comes to selling that ability through printer's ink, you are up against a much more difficult proposition.

Your competitor, you know, has a fairly good idea of your usefulness and your worth. If you could only get him to tell you what he thinks of you, you would change some of your habits, some of your methods, and greatly increase your value. It is only by putting yourself up on the slave block, taking for granted the spirited bidding of the mob for your services, that you will be able to read the answer.

And the answer should show you a better way to be a better merchant. It should prove to you your short-comings. It should make apparent the things that you do that you should not do, and the things that are to your advantage to do. Possibly your competitor thinks you are worth about $20 a week. YOU think You are worth $100. *Who is right, you or your competitor?*

Abraham Lincoln wouldn't meet you on an appointment if you were two minutes late. A man once sent in his card to Lincoln on which was written, "I beg your pardon but my watch is no good." Lincoln returned the card, writing on the back, "Get a decent watch."

Never knock, never knife a competitor, even though he be a crook.

Peter Cooper was a millionaire because he made the best glue available.

An Exhibitor's Advice to Exhibitors

"It is a pleasure indeed to inform you of the wonderful success that Paramount Week met with at the Savoy. During this week," says friend Lum, manager of this progressive Madison, N. J., theatre, "we had more competition than we ever had before, but thanks to Paramount Photoplays we were able to put over the biggest seven days in the history of the theatre.

"Paramount Week is the best box-office attraction that has ever been offered us, and as an advertising proposition it is second to none. We can truthfully say this as the Savoy is now 'The Talk of the Town.'

"Our advice to the Exhibitor who is in a quandary as to what to show to build up his theatre should try a Paramount Week. We are sure that his receipts and increased patronage will prove more than satisfactory."

A Paramount Week was arranged by Mr. Lum and Mr. Hagerty of his Exchange, and together they put over a picture week in Madison the like of which has never been seen before.

A half-page in the local newspaper was the opening gun. The paper sells for five cents and reaches all Madison's first families. The large ad was followed by a series of smaller ones which, with post cards, house programs, slides and stock posters, acquainted everyone in Madison and for miles around the town too, with the fact that "some of the finest pictures ever made" were going to be shown at the Savoy Theatre. The whole affair was a great success and Paramount Pictures are now an established habit for "ye goode folk of Madison."

If You Don't Know,
ASK

VISITOR
MORE
A feature star in one reel comedies is something to "book" and then "plug." It means money.
His Military Figure
is one of the best single reel comedies ever produced; it is right in line with "Flivvering"—"Some Doctor."
Paramount
releases this screamer April 9th. If you can't book it right away, ask to see it anyway—the laugh will do you good.
Klever Komedies always shown at the Strand, N. Y.
Klever Pictures, Inc.
220 West 42nd Street
New York City
Released in Canada through Regal Films, Ltd., Toronto, Canada

Worth his weight in laughs

Music Suggestions

by James C. Bradford

Musical Director, Broadway Theatre, New York

Sleeping Fires

1. 2. At Screening.
Serenade — Chaminade (3/4 Moderato)
2. 2½. T. Zelma.
Air de Ballet-Borch (2/4 Allegretto).
3. 2. D. Brice enters home.
Amo-Robyn (3/4 Andante con affetuoso).
4. 2½. T. I thought it best.
Menuet pastel—Paradis (3/4 Allegro giocoso).
5. 2½. D. Office—Giles leaves.
Allegro Agitato No. 8—Andino (2/4 Allegro Vivace).
6. 1. D. Brice talking to Helen on phone.
Flame of Love—Friml (2/4 Quasi Polka Chorus).

REEL 2

7. 3. D. Court room.
David—Loro (4/4 Andante).
8. 1½. T. In the Morning.
Nocturne — Krkyzanowsky (2/4 Molto lento).
9. 1. D. Zelma phoning.
Blue Danube's Bank—Ascher (3/4 Valse lento Chorus).
10. 1. D. Brice enters home.
Tambourin—Rameau (4/4 Allegro).
11. 2½. D. Donald Grey enters.
Blue Danube's Bank—Ascher (3/4 Valse lento).
12. 3. T. I'm Sorry. Gray leaves.
The Vampire—Marchner (4/4 Allegro Agitato).

REEL 3

13. 1½. D. Zelma in hotel.
Caressing Butterfly—Barthelemy (4/4 Allegretto).
14. 1½. T. New Housekeeper.
Fleurette—Herbert (3/4 Allegro —Tempo di Valse lento).
15. 1. D. Donald enters Brice's office.
Dramatic Tension No. 36—Andino (3/4 Moderato).
16. 1. T. In a Lonely Flat.
Absent—Metcalf (3/4 Andante).
17. 1½. D. Donald enters room.
Blue Danube's Bank—Ascher (3/4 Valse lento).
18. 2. T. By Law.
Dramatic Tension No. 36—Andino (3/4 Moderato).
19. 2. D. Zelma leaves room with child.
Hurry No. 1—Langey (2/4 Allegro).
20. 2. D. Zelma and child enter room.
Evening Song—Tallon (4/4 Moderato).

REEL 4

21. 1. D. Detective enters room.
Intermezzo Pittoresque—Kociam (2/4 Allegretto grazioso).
22. 1½. T. Bedtime.
Slumber Boat—Gaynor (6/8 Lullaby).
23. 1½. D. Detective at door.
Mysterioso No. 2—Minot (4/4 Moderato).
24. 2. D. Zelma enters bedroom.
Elegie—Massenet (4/8 Lento).
25. 2½. D. Zelma enters home. "I have come."
The Vampire — Marchner (4/4 Allegro Agitato).
26. 2. D. Doctor working on Brice.
Visions—Tschaikowsky (3/4 Lento).
27. 1½. D. Donald enters prison office.
Blue Danube's Bank — Ascher (3/4 Valse lento).

REEL 5

28. 1½. D. Child in country.
Liebesfreud—Kreisler (3/4 Allegro).
29. 4. T. Last Day of Trial.
Andante (5th Symphony) Tschaikowsky (9/8 Andante).
30. 2½. T. You're called to stand.
Serenade—Tarenghi (3/4 Allegro moderato).
31. 1½. T. A Just Verdict.
Elegie—Massenet (4/8 Lento).
32. 1½. D. Zelma enters room; greets boy.
Blue Danube's Bank — Ascher (3/4 Valse lento).

THE END

Run at about 12 minutes to Reel.

All music may be had from G. Schirmer, Inc., 3 East 43rd Street, New York City.

Exhibitors News Notes

George Schmidt is authority for the statement that the beach scenes in "The Bottle Imp" make the similar scenes in "The Daughter of the Gods" look like nothing. "'The Bottle Imp' is a wonder," is the way Gingery George said it.

Mr. Poole, of the New Princess Theatre, Staples, Minn., has also instituted a children's matinee for which he used Paramount Pictures.

The Arion Theatre, of Minneapolis, has also instituted a children's matinee, using Paramount Pictures.

Harry Buckley, whom you undoubtedly remember, formerly of Synder and Buckley, well-known musical comedians, now owns the Kossuth Theatre, Ridgewood, L. I., a modern 600-seat house.

This theatre has played Paramount Pictures since opening last November, playing Paramount three days a week, and Thursday of every week showing a "Request Two-in-One Show," giving two five-reel pictures selected from the Paramount Program by the audience.

Mr. Buckley tells us that he is always assured of a good house on this repeat proposition, because his audience picks out the pictures.

Mr. D. States, manager of the Eureka Theatre, Eureka, Nev., wrote the San Francisco Exchange the following letter:

"I am exceptionally pleased with your Paramount Service. I have only been in the moving picture business for about six months and knew nothing of the business when I started in. I think if I were to write you my experience with booking, indiscriminately, up to the time I started Paramount Pictures you would have a hearty laugh. I only wish that all amateurs would be so lucky as to receive Paramount bookings with their first opening.

"After my first month's bookings have expired I will write you what my increase in business has been for the month over any previous month since I started in business."

Eureka is a small town of 750 population in the middle of Nevada on a branch railroad line that runs only once a week. Mr. States just started Paramount Pictures a couple of weeks ago, being one of the first recruits since the San Francisco Exchange started their summer drive in the direction of summer towns, airdomes, etc.

The Wm. L. Sherry Feature Film Co. has just signed a contract for two pictures a week in a town of 47 inhabitants. The town is Shavertown, N. Y., the exhibitor is Mr. Edmund Whittaker, and the house is the Opera House. The theatre is open only two nights a week and on each night a Paramount feature is shown, the contract being for the regular two pictures a week. In addition to the features, Mr. Whittaker is booking Black Diamond Comedies and Burton Holmes Travel Pictures, using six reels each night he shows, consisting of a five-reel feature and a single reel.

There is no electrical supply in Shavertown and Mr. Whittaker has to generate electricity with a plant of his own.

The Dale Theatre of St. Paul, Minn., ran our first Marguerite Clark release "Wildflower" on Saturday, March 24, and broke all house records. The Dale Theatre is a six hundred seat neighborhood house and on this production in one day they showed to over twenty-three hundred people.

REBOOK THESE PICTURES AT A PROFIT

Marguerite Clark in "Gretna Green"
John Barrymore in "Are You a Mason?"
William H. Crane in "David Harum"

MARGUERITE CLARK in "GRETNA GREEN"

A Famous Players-Paramount Picture

STORY: In "Gretna Green," Marguerite Clark portrays the character of Dolly Erskine, a pretty little English belle with a touch of coquettishness in her makeup. She captivates the heart of her riding master, Richard Murray, who in reality is the Earl of Bassett. Richard is madly in love with Dolly and through his persistent attentions forces her to believe he is a fortune hunter. She recalls her misbelief, however, when her sister elopes from her husband with another man. She calls on Murray to help her save her sister's reputation. The complications that set in after this are splendidly brought out. They succeed in saving her sister's good name, but are caught themselves on "Gretna Green." This gives her the choice of becoming Murray's wife or losing her own reputation. Choosing the former she is banished from her father's house, after which Richard makes known his identity and all ends well.

REMARKS: Miss Clark's bewitching beauty and dainty personality make her suited to the rôle of Dolly Erskine.

STAR: Marguerite Clark is the star in this play of love, sacrifice and humor. Needless to say she stands first, last and all the time in every true picture fan's heart.

CAST: Supporting Miss Clark is Arthur Hoops, Julia Wolcott and Helen Lutrell.

HINTS: Write some short paragraphs on the back of your program prior to the showing of this rebooking, as suggested by these captions—MARGUERITE CLARK TO BE WITH US AGAIN. THE DAINTY LITTLE STAR OF "WILDFLOWER," "THE GOOSE GIRL," etc., WILL BE SHOWN AGAIN AT THIS THEATRE IN "GRETNA GREEN."

JOHN BARRYMORE in "ARE YOU A MASON?"

A Famous Players-Paramount Picture

STORY: In "Are You a Mason?" John Barrymore portrays the character of Frank Perry, a dashing young married man of lively spirits and a great imagination. Perry's wife wants him to become a Mason, and Hubby, thinking of the nights he can stay out, agrees to do so. One day friend wife informs him that her father, who is "The Grand Master," is coming to pay them a visit. Hubby, who has never seen the inside of a lodge, of course is naturally upset. He and the "Grand Master" stall around one another and make the worst old grouch laugh. It turns out in the end that father has been playing the bluff game and is not a "Grand Master" at all, the discovery being made by Hubby. All ends happily.

REMARKS: "Are You a Mason?" is a photo comedy that will make your patrons split their sides laughing.

AUTHOR: Leo Ditrichstein is the author of this side-splitting farce comedy. Produced by the Famous Players Film Co.

STAR: John Barrymore, the star, is at his best in this play, as those who have seen it will attest.

For Your House Program

HINTS: John Barrymore will lead you through a life of howling merriment for a whole hour or more at ———— theatre in "Are You a Mason?"
Are You a Mason?—it makes no difference whether you are or not, but we know a man that tried to fool his wife by pretending he was one, and—well, if you go to ..... theatre to-night you will see what happened to him.

WILLIAM H. CRANE in "DAVID HARUM"

A Famous Players-Paramount Picture

STORY: "David Harum," too well known for a lengthy description, is about a dry old country banker, possessing an amazing amount of knowledge not found in printed books. He brings this wonderful knowledge into play when he outwits the enemies of his adopted son, John Lennox, and later saves him from a band of scheming Counterfeiters. The Counterfeiters, who had prepared a snare for young Lennox, find themselves caught in their own trap and are forced to confess, which exonerates John.

REMARKS: "David Harum" is a character that will long live in the drama and fiction history as long as honesty and truth continue to remain virtues.

AUTHOR: Edward Noyes Westcott is the author of this pleasing play.

STAR: William H. Crane.

CAST: Kate Meeks, Guy Nichols, Harold Lockwood and Hal Clarendon.

AD. AIDS: "David Harum" has been read in book form by millions of readers and seen on the screen stage by thousands of others.

Big Money in Paramount Repeats

The Paramount-Empress theatre of Salt Lake City, Utah, demonstrated recently that there was big money in re-booking the productions that are distributed by the Paramount Exchanges, when they repeated the Famous Players production of "The Eternal City," an eight-reel version of Hall Caine's immortal novel, in which Pauline Frederick played the leading role of Roma.

The feature was originally shown in the Liberty Theatre some eighteen months ago with the top prices at twenty-five cents, and when re-booked at the Empress Theatre at the same prices for three days the receipts nearly reached the total receipts that the Liberty took in for an entire week.

The re-booking of Paramount Pictures throughout the country by Paramount exhibitors is becoming a feature in some theatres and in hundreds of them they are allowing their audiences to choose what pictures they desire to have re-booked for the coming weeks.

The success of the re-booking of "The Eternal City" in the Paramount-Empress Theatre caused other cities like Logan, Provo, Bingham City, etc. to do likewise.

Paramount has supplied its exchanges with new prints on all these pictures and is giving the audiences a wonderful opportunity of seeing what type of work stars did a year or more ago and comparing them with the work they are doing to-day. "The Eternal City" was the first screen production in which Pauline Frederick appeared and it is being shown in hundreds of theatres throughout the country as a special Lenten picture. The picture was taken in Rome and the exterior settings are the most elaborate conceivable.

There is an Exhibitor in a town nearby who is one of those rare independent spirits, sometimes very prominent in institutions. One of the sort who says —I am what I am because I made myself, I am beholden to nobody. I know my business.

That fellow has the skids all greased and he is on the toboggan to failure as sure as God made little potatoes.

There is another fellow out West who is so *dependent* that he makes a d—— nuisance of himself both to his Exchange and to this office.

And so it goes

Plays of the Week

Marie Doro in her most recent Famous Players-Paramount picture "Heart's Desire."

"HEART'S DESIRE"

Famous Players-Paramount

CAST—Marie Doro, Mario Majeroni, Albert Roscoe, Jean Gaunthier, Helen Dahl, Gertrude Norman, Ida Darling, Edwin Sturgis and Harry Lee.

Paul Le Roque, the nephew of the wealthy Henri Le Roque, has been jilted by Helen Blanche because of his apparent circumstances. As a matter of fact he is a very clever young physician who is summoned to the Island of Staun by his uncle to cure him of an affliction of the heart. The old man's chief difficulty is really his abominable temper, but he believes that he is slowly dying, and demands that his nephew use all his skill in curing him.

The little island has been for years the property of the Le Roques. When Monsieur Henri comes into the title he demands that his tenants pay much larger rentals than they had previously done, thereby immediately winning their hatred.

Among the tenants is Fluerette, who earns her livelihood by helping her grandmother sell flowers. Many years ago one of Fleurette's ancestors had saved the life of a Le Roque and it had been decreed that thenceforth her family should pay a nominal rental of a bouquet of lilies. This fact, when presented to the old man has little effect on him, but succeeds in arousing the sympathy of Paul, who decides to kill a deer for the girl and present it to her. Instead, however, he shoots her only cow and has to make good by giving her one of his uncle's cows. Fluerette's desire to gain the old man's love results in her being shot one night by him as she attempts to crawl through the hedge that circles the estate and give him a beautiful rose bush. There are many gripping situations which all tend toward strengthening the love between Paul and Fleurette. In the end, however, these two are happily rewarded.

□ □ □

"SACRIFICE"

Lasky-Paramount

CAST—Margaret Illington, Jack Holt, Winter Hall, and others.

Margaret Illington makes her screen debut in this picture, playing a double role. She portrays the part of Mary Stephani, the daughter of an important personage in the little kingdom of Zandria, and as Vesta Boris, a notorious dancer in a neighboring principality, Nordoff. The two countries are at war, and Vesta, who is in reality the daughter of Stephani, is induced to get the enemy's plans from Count Wenzel, who has long had her as his favorite. In a struggle to get the desired information the Count is killed, and when Vesta is about to make her escape she finds her passport has been recalled, but on finding her sister Mary and noticing the marked resemblance of herself and this girl, whom she had never seen before, she induces her to give up her passport to replace the one which has been recalled.

Armed with Mary's passport, Vesta reaches Zandria with the information and saves her country from attack. Then the trick is discovered, Mary is seized and sentenced to be shot. Learning of this, Vesta immediately rushes back to Nordoff in time to save her half-sister. Vesta is shot as a traitor and Mary finds herself free to marry Paul Ekald, with whom she has been in love.

□ □ □

HER IRON WILL

Paramount-Black Diamond Comedy

The story tells of the comedy company of the Foolish Film Concern, who are taking some scenes around the Nitro Munition Factory. Fidgit, the owner of the factory, sees the villain of the company with a bomb in his hand, and misconstruing his action, calls upon the Dubb Detective Agency to send him assistance. The agency sends him Susie Speed, the fearless girl detective. In the meanwhile the director of the comedy company substitutes a dummy in the villain's place and tells him the reason for this is that the heroine is to shoot his head off in the next scene. Placing the bomb in the dummy's hand, they start to take the scene. Just at this precise moment Sue arrives and sees the scene but not the camera. Diving at the villain she tussles around with him until she succeeds in pulling his head off.

She follows up this blunder with many others until finally, when the director of the Foolish Film Co. threatens her with dire results if she doesn't stop ruining his film, she decides to end her unhappy life by committing suicide. She is even foiled in this, however, and then in desperation she throws her detec-itive badge after the trolley car that refused to run over her. Finish.

□ □ □

IN CURIOUS COLOMBO

Paramount-Burton Holmes Travel-Picture Release No. 64

Ceylon is the land of perpetual and exceeding beauty, her people picturesque in dress and quaint in personality: often amusing and always entertaining in their methods of daily life. Mr. Holmes will first take your patrons along the beautiful palm-fringed shores of Ceylon and finally bring them to the city of Colombo from the sea. In Colombo bathing is the chief topic of interest, every man, woman and child bathe in the waters of Colombo. As a whole the visit is one that will remain in your patron's memories as the most delightful of travel experiences.

□ □ □

PARAMOUNT-BRAY PICTOGRAPH No. 65

Unmasking the Mediums

Hereward Carrington, the American authority on psychic research, working in co-operation with the Bray studios, will disclose before the penetrating eye of the camera, in a series of most interesting releases, the tricks that have fooled some of the most eminent scientists.

Mr. Carrington has actually been able to prove that more than 98 per cent of all so-called phenomena are fake, pure and simple. The remaining 2 per cent are in no wise of spiritual origin, it being simply a case of where the supernatural is the natural and not yet understood.

This is sure to prove an interesting topic and will serve toward enlightening those of a superstitious turn of mind.

Transplanting the Peasant Arts of Europe

In this section of the Paramount-Bray-Pictographs the most remarkable of all Peasant arts is shown, "Lace making." The picture was only made possible because some of these women Peasants, driven from their homes by the invading Germans, came to America, where they could pursue in peace the art they loved.

One of these women in her little home on the outskirts of New York City was discovered by a member of the editorial staff of Pictographs and consented to pose before the camera that Paramount audiences might have the opportunity of seeing how this remarkable work is done.

Preparing the School Boy Athletes

In order for a youth to have a healthy mind a healthy body is essential. In this section of the Pictographs it shows one of the student corps of one of America's foremost institutions of learning going through a setting-up drill. Each set of muscles is called upon through certain forms of exercise, and those exercises can, by the watchful observer, be duplicated in the home by every man, woman and child. It should be of special value to the youth of the present day, for in these times every American may be called upon to shoulder a gun in his country's cause.

Stung!!

The Bray studios have diverged somewhat from their regular cartoon subjects in order to help the Exhibitors do their "bit" in this great national crisis. The cartoon in this release is political and touches on the submarine question, the point that brought the United States into the war.

Here we find Bill Hohenzollern handed a new toy by his trusty naval chief, Von Tirpitz, in the form of a submarine. He takes a bang with it at John Bull and his allied playmates, each in turn being decidedly upset. It is not until he takes a shot at Uncle Sam that he finds he has hit a hornet's nest.

The Black Diamond Comedies are the very best I have used in single reel.

(s.) J. A. AYRE, Mgr.,
Town Hall Theatre,
Saybrook, Conn.

FAMOUS PLAYERS presents
Marie Doro
in Hearts Desire
These advertising cuts with or without borders are made for every Paramount Picture.
Clip this and write your exchange about getting them.
Paramount Pictures

Third Entry for Prize Story Contest

(*Continued from page Three*)

I do not use outside advertising on any of my material, as I feel that this space can be used to better advantage in advertising coming attractions or other announcements. This doesn't mean that I ignore the good merchants. On the contrary, I try to co-operate with them in every way on screen advertising, cartoon films, illuminated signs and curtain ads. The revenue from this source is about $25 weekly, which materially decreases my own advertising bill.

I do not think that advertising in every town can be handled alike. Individuality with us seems to count more than anything else. I try strange ideas once in a while, but have found that the "system" outlined above is the BEST for MY theatre, and gets the business, which I guess is the only thing we are all striving for.

After having been in business here 9 years, I firmly believe what I read in a trade paper not long ago, that "advertising is 51 per cent in the success of a theatre."

The RIGHT pictures, you MUST have to start on, and if you have these, and then conduct an advertising campaign that appeals to your OWN patrons, you are bound to win out.

Marguerite Clark, Famous Players
Blanche Sweet, Lasky
Lenore Ulrich, Pallas—Morosco
Mae Murray, Lasky
Pauline Frederick, Famous Players

The Lady who owns this hand is wearing a

PARAMOUNT BRACELET

A new novelty composed of handsomely framed medalions in colors of famous Paramount Stars, so placed upon a wrist strap as to form an attractive and novel bracelet. By special arrangements with the Paramount Picture Corp., the Producing Co.'s, and the individual stars, we are able to offer you this bracelet at a price sufficiently low to allow you to give away individual medalions at weekly intervals to your patrons.
Through the use of screen slides, which we will supply without additional cost, you can create the constant weekly attendance which is so valuable to any exhibitor.
Full information can be obtained either from your nearest Paramount Exchange, or direct from the makers, Handy Sales Company, Inc., 253 Broadway, New York.

Louise Huff, Lasky
Fannie Ward, Lasky
Vivian Martin, Pallas—Morosco
Marguerite Courtot, Famous Players
Marie Doro, Lasky

WEEK OF APRIL 30th

MARIE DORO

No one who saw "The Morals of Marcus" on the screen will ever forget it or Miss Doro's charm and dramatic ability—yet here is a play which gives Marie Doro the greatest opportunity to date—it is a Famous Players production and the kind of play that brings your patrons back for more.

"Heart's Desire"

takes its name from a rose bush by which little Fleurette, the flower girl, hopes to gain the favor of her landlord and instead she gains a charge of buckshot from his son's shot gun—all of which gives rise to a very entertaining and charming story of old Brittany.

Paramount Pictures
Always something new

MARGARET ILLINGTON

famous star of such stage successes as "The Thief," "Kindling," "Within the Law," etc., makes her screen debut under the direction of Jesse L. Lasky in the Paramount Picture,

"The Sacrifice"

a gripping story of international politics with a background of war, and the unusual likeness of the daughter of a great general and a notorious dancer, is a great foundation for suspense and big scenes which hold the audience spellbound.

CHARLES KENYON

wrote the story, which has been adapted for the screen by Beatrice DeMille and Leighton Osmon, the famous playwright who wrote "Kindling," Miss Illington's greatest stage triumph.

Paramount Progress

Volume 3 NEW YORK, MAY 3, 1917 No. 23

The Most Important Announcement to Exhibitors Since September 1st, 1914

IN response to the great national demand for Paramount pictures, I take great pleasure in announcing that the Paramount Pictures Corporation will adopt the open-booking system of distribution, to take effect August 5, 1917.

For this important action we have been laying definite plans for months. The effect of this decision will be that after August 5th, exhibitors may obtain Paramount Pictures in series; booking the plays which they select, and the stars whom their patrons prefer.

The best in motion pictures, through this epoch-making plan is available to all the theatres. I feel that this is the most important announcement that has been addressed to the Exhibitors of America since September 1, 1914, when the Paramount Program was inaugurated.

In connection with the above announcement we state that the Famous Players-Lasky Corporation has acquired the Artcraft Pictures Corporation.

Paramount and Artcraft in the future will co-operate to the best advantage of the Exhibitor in their booking arrangements. The release dates of the extraordinary stellar and box-office attractions obtainable through Artcraft will be adjusted so as not to conflict with the Paramount releases.

By this step the greatest group of producing and stellar celebrities that has ever been collectively associated with the screen may be booked co-ordinately. Famous Players-Lasky Corporation acquired Artcraft to make it possible for the Exhibitor to present the great Artcraft productions without paying for Paramount Pictures of the same release date.

To the present Artcraft attractions, which include the photoplays starring Mary Pickford, Douglas Fairbanks and George M. Cohan, will be added Elsie Ferguson, Cecil B. De Mille-Geraldine Farrar productions and the forthcoming personally-directed D. W. Griffith productions.

The Paramount roster will comprise Mme. Petrova, Marguerite Clark, Pauline Frederick, Marie Doro, Billie Burke, Fannie Ward, Margaret Illington, Mae Murray, Ann Pennington, Sessue Hayakawa, Jack Pickford, Louise Huff, Vivian Martin, George Beban, Wallace Reid, Kathlyn Williams and other illustrious stars to be announced as added.

For months the work of mobilizing the foremost literary and dramatic masterpieces of the day, selected from among the efforts of the world's greatest contemporary writers, has been unceasing in order to provide most advantageous and popular vehicles for the stars and producers mentioned above.

The most complete producing department, under the management of our vice-president, Mr. Jesse L. Lasky, and working under the direct supervision of Messrs. Hugh Ford and A. A. Kaufman in the Eastern studios, and Messrs. Cecil B. De Mille and M. E. Hoffman in the Western studios, will be maintained for the creation of the greatest screen triumphs ever yet presented to exhibitors and public.

I feel that by this one step the motion picture will have been advanced ten years in artistic promotion.

ADOLPH ZUKOR, *President*
Famous Players-Lasky Corporation,
Controlling
Paramount Pictures Corporation,
Artcraft Pictures Corporation.

TO THE EXHIBITORS OF AMERICA:

The plan that co-ordinates the booking arrangements between the Artcraft Pictures Corporation and the Paramount Pictures Corporation, announced on this page, is, in my opinion, the greatest step for the welfare and advantage of the exhibitor ever taken in the entire history of the motion picture.

Besides the unsurpassed cinema attractions which Artcraft intends to release, exhibitors may book, by a co-ordinated system, the great Paramount Pictures which set the first standard for consistent screen excellence throughout the world, thus presenting photoplays week in and week out, year in and year out, that will make exhibiting competition utterly out of the question.

To the superb roster of Artcraft stars, now including Mary Pickford, Douglas Fairbanks, the Cecil B. De Mille-Geraldine Farrar productions, and George M. Cohan, will shortly be added the beautiful and gifted favorite of the American public, Elsie Ferguson, and the photoplay conception of that master of screen creation, D. W. Griffith.

To these stars and productions will also be added the greatest triumphs of the screen which we will make available to ourselves from the independent studios of the world whenever or wherever such productions can be secured as compared with the ambitious standard of Artcraft.

Artcraft Pictures have given the silent drama a new definition in the world of art. The artistic policy that made this advancement possible will be carefully nurtured in the future so that we can present to the photoplay public such screen masterpieces as were hitherto impossible to conceive.

WALTER E. GREENE,
President,
ARTCRAFT PICTURES CORPORATION.

TO THE EXHIBITORS OF AMERICA:

I am confident that I need not emphasize to exhibitors the values and advantages to be derived by them through the adoption of the open-booking system of distribution by the Paramount Pictures Corporation, and the system we have created by which Paramount Pictures and Paramount stars will be booked in co-ordination with Artcraft stars and productions.

Exhibitors will also be pleased to be relieved of the necessity of shelving pictures to exhibit others of current release, due, heretofore, to conflicting release dates. This burden upon the exhibitor is now removed.

Exhibitors may obtain detailed information regarding the new system of distribution from their local Paramount exchanges on and after May 15, 1917.

The devotion to the principles of service and co-operation to which Paramount was dedicated from its first introduction to the trade will be most scrupulously maintained and furthered.

Besides the unsurpassed Paramount feature productions, we will constantly advance the merit of our shorter reel subjects, including the already nationally popular Paramount-Arbuckle Comedies, the Klever and Black Diamond Comedies, Paramount-Burton Holmes Travelogues and Paramount-Bray Pictographs.

I wish to congratulate exhibitors and the public upon the possibilities for advancement which the new Paramount policy contains.

HIRAM ABRAMS,
President,
PARAMOUNT PICTURES CORPORATION.

The Women in the Atlanta Exchange of Southern Paramount Pictures Company

By GRACE WYNDEN-VAIL, Publicity Manager

A FILM exchange offers unusually varied and particularly fitting work for women in its departments of stenography, accounting, inspection—and publicity.

Atlanta office employs eleven women, including four stenographers, two young women in the accounting department who are also stenographers, four inspectors of films and a publicity manager.

As to whether or not these girls are competent in their departments—we submit below a rough estimate of the amount of work done by each one every day:

First—the two girls of the accounting department, Miss Ricks and Mrs. Williams, letters of invoice, bills of rental, collection letters, return express charges, advertising charges—and the entering of all these matters—along with the weekly reports to the four producing companies of Paramount, the Paramount Corporation—including reports of all short subjects as well as the regular Paramount features—these are a few of the tasks handled by the two young women under the supervision of Mr. M. T. Brown, auditor of the company. More than $50 worth of postage is used each week for the output of this work.

The stenographer employed by the booking clerk averages 60 letters a day for this department. These are letters of booking changes, shipping instructions and any changes in schedule that may arise. Miss Celeste Cameron, who handles this work in Atlanta, has a position of more than usual importance, as a miss in a word or two in shipping instructions can surely cause a vast amount of havoc.

Miss Clair Latham, as stenographer to both Mr. John Simpson and Mr. C. E. Chivers of the Sales Promotion Departments, has the long-winded type of letters to care for—the sort that have class and style to bring in contracts. These letters necessarily require a good mind on the part of the stenographer. Miss Latham averages forty letters a day of this sort.

Manager Freeman divides his dictation between two stenographers, where the executive averages about fifty letters a day, and the circular forms, about a hundred. Accuracy is again a big point in the success of the Misses Bernstien and Eskew in this work.

Back in the inspection department the four girls are headed by "Jimmie" Echols. Here the girls average from twenty-five to thirty reels a piece a day for inspection. There is a great deal more artistry to the inspection of films than the outsider might guess. Not only common sense is needed but a second sense of dramatic value of footage as well. The Inspection Department does not cut out every foot of film that may be sprocket-torn on one edge. A careful inspection of the scene and action of the bruised portion is made, where if the cutting of the entire footage would materially affect the action of the story, a portion of the half-torn film is allowed to remain. It is quite possible for an operator, with a bit of care, to run film where one side of it is sprocket-torn, and often it is better judgment from the standpoint of the story, to allow parts to remain in the film rather than cut out both footage and plot.

The Southern Paramount Pictures Company is the only Paramount member that supports a feminine publicity manager.

The Motion Picture Industry is essentially one of feminine appeal. It has long been conceded that the wise theater manager is the one who succeeds in attracting the women to his theater. Naturally it follows that women should prove particularly efficient in handling the affairs that go toward the offering of pictures to the public. The stenographic work in the exchange has particularly feminine appeal to it. The names of stars and plays stick vastly more firm in the minds of girls than they would in the masculine mind. Women and girls take a greater interest in the picture theaters. Naturally they have a greater interest in the transaction of any business pertaining to films and stars.

Then the class of material handled by a film exchange is decidedly feminine interest—stars, productions, opinions, criticisms—and the ever changing rivalry of companies and players.

If we owned a picture theater and wanted a good manager, we would turn to the nearest exchange and investigate the young women there. In many cases we would find, we are sure, the live, informed sort of person perfectly suited by sex, training and knowledge to manage a first class picture theatre.

Are you getting the best advertising value out of Paramount accessories?

"FATTY" ARBUCKLE
Presented by JOS. M. SCHENK in
"The Butcher Boy"
Released April 23rd
If you want to put new "Pep" into your town, more people into your theater, more money into your pocket—get the "run" and "price" of the Paramount Arbuckle Comedies from the nearest Paramount Exchange whether you are now doing business there or not.
Do you want to fill that up?
Paramount Pictures
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Paramount Progress

Issued Weekly by the Paramount Pictures Corporation in the Interest of Paramount Exhibitors and those who are going to be

485 Fifth Avenue New York City.

HARRY DAY *Editor*

Your Real Competitor

By W. J. HAGERTY, New Jersey Exchange

WHEN we consider the universal popularity of the motion picture, the fact that it appeals to all classes and all ages and that the price of admission to the motion picture theatre is within the reach of all, it is very surprising to learn that only about 17 per cent of the possible patronage of the average theatre attends the shows daily. Attendance in various sections is more or less affected by local conditions but there is, apparently, no explanation for the lack of interest displayed by the general public in some theatres.

Two theatres running the same class of pictures will have a vast difference in their attendance. Why?

There must be a reason for this extraordinary condition. Every theatre has, in a certain radius, enough people to give it a capacity crowd every day in the year. Some theatres enjoy a very good business while others will hardly clear expenses. Almost every exhibitor who has had to face the problem of getting more business has tried to overcome the condition and has failed simply because he has not analyzed his sales possibilities. He usually finds fault with everything and everyone around him. He blames the pictures, the exchanges, his competitor and even his patrons. He tries every stunt he hears of to boost his receipts, but the result is the same. The "open booking" advocate comes along with his solution and his "specials," the exhibitor buys, tries and the people fail to respond. Then he changes his program pictures around, cancels one, signs for another, cancels that and tries still another, but the results are always the same. All this time his competitor down the street is being condemned to eternal torment because he refuses to retire from the field.

The average exhibitor never approaches the sales problem with the proper spirit. He is so busy thinking up reasons why the people won't come to his theatre that he never has time to convince them why they should come. Stop criticising for a while and get right down to facts. Stop experimenting and use your common sense. Establish a permanent policy of good program pictures, forget what the other fellow is doing, let the manufacturer solve his own problem and go out and sell the vast number who do not attend your theatre.

The people will never come to the theatre just because you own it. They must have a real reason.

Have you improved your methods of presentation in the last year? Are you keeping pace with the demand of your public for a clean, comfortable theatre? Is your advertising of the kind that convinces or do you use the obsolete circus methods? Does your theatre merit the slogan "Always a good show"?

Do you realize that the AMERICAN HOME IS YOUR REAL COMPETITOR? It is not the other picture house in your neighborhood that prevents you from playing to capacity every night. There is enough business for both of you if you get the proper number of people to come to your theatre.

The home is a very attractive place in the evening, and when you expect people to come out every night, you must furnish something worth while for their consideration. When a man gets his pipe or a cigar and a newspaper and gets into a big chair, or when a woman settles down to read her favorite magazine, it takes a pretty strong attraction to bring them out of the house. You must convince them that they will be entertained.

The theatre must be at least as comfortable as the home, the management and employees must at least be as pleasant as home companions. The general atmosphere of the theatre must resemble the atmosphere of the home as closely as possible. Model your theatre after the home and you will go a long way toward solving the problem of bigger, better business. Never forget this one big fact: IT IS THE PEOPLE WHO REMAIN AT HOME THAT PREVENT YOU FROM HAVING A FULL HOUSE. It is not the people who go to your competitor. More people remain at home every evening than you will find in both theatres put together.

Competition, of the friendly kind, will help your business rather than hurt it. It is the life of trade and your rival efforts will produce an increased interest in the motion picture. The competition of theatres in New York City is keener than in any other spot in the world, still the average of attendance is higher in proportion to population than in any other section because the theatres have been made attractive and going to the theatre in New York is an irresistible temptation. Why not make it the same thing in your section?

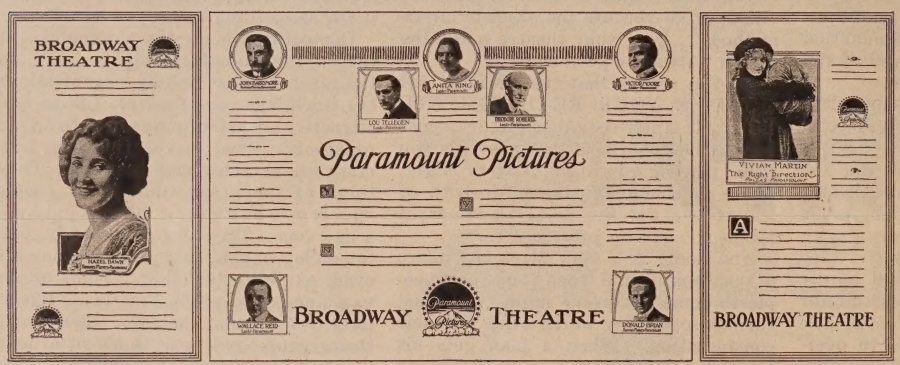
Competition made the automobile. It caused the manufacturers to build up the most efficient selling organizations the world has ever known. Clever and attractive advertising was used to create prospects. They never think of how many automobiles have been sold. They think of the great numbers of people who do not own one or who should have a new one. The sales plan of a big automobile company is a very good one for every exhibitor to follow. Think of the vast number of people you would like to have for regular patrons, then make them regular patrons. Don't sit around mourning the loss of business—don't sigh for a Strand—don't be content with 17 per cent attendance.

You are not a "showman" or a circus proprietor. You are a seat salesman. Your employees are your assistants. The front of your theatre is your dis-

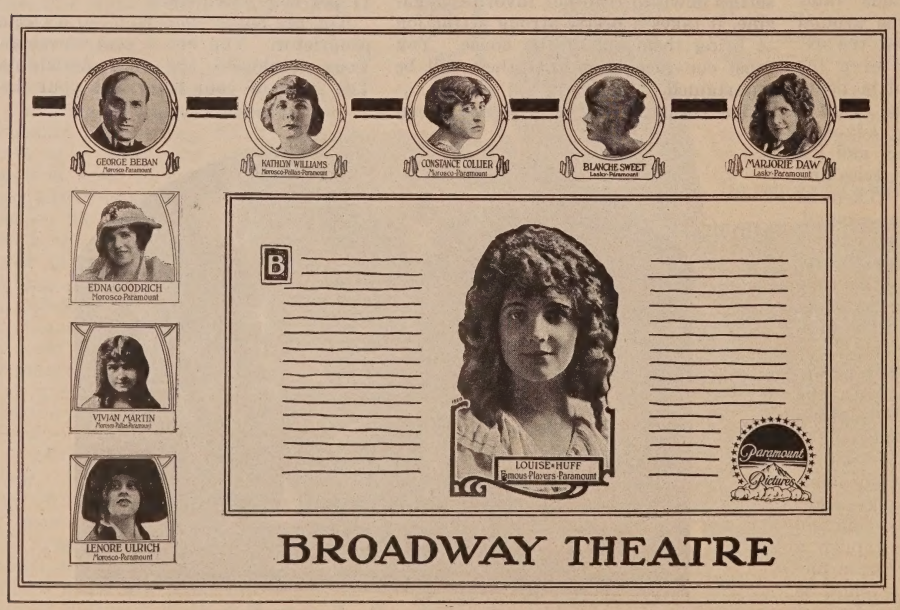
(Continued on page Seven)

Mme. Petrova in "The Undying Flame"
For sets, this picture stands out Paramount among all others

Copy (A) for newspaper advertisement or throwaway



Copy (B) from which you can make up ad, cards or booklet



Copy (C) use of small cuts for a newspaper ad or throwaway

Advertisements—Throwaways—Cards—Hand Bills

THE top design reproduced herewith can be used as a throwaway, a folder or an advertisement. Our original purpose in making up this design (A) was to show you how a cut (made from a Paramount Press Book stock cut) could be made into an advertisement. When it was made up, however, it occurred to us that this same design folded in the centre like a booklet would make a very good design for a little folder.

There are hundreds of ways that these scene cuts from the press books can be used in your advertising. Talk it over with your printer.

(B) shows the use of a combination of press book cut, star cut from the "Exhibitors' Aid Book," the square thumbnail and circular cuts. A combination such as this would make a fine strip advertisement to go across the bottom of a newspaper page or the centre design alone could easily be used for an advertisement, while the two designs at the side could be made up into postcards, envelope stuffers or as parts of a larger type ad copy.

The cut in the card to your right is from the press book service. Take up with your Exchange the system of getting single column cuts like this as well as double column cuts as in the centre of the first illustration. They will be pleased to supply you with this useful advertising material at a nominal cost.

Remember to display the names of the stars of the week prominently as well as that of your theatre. Ample space is indicated for this purpose as well as for brief and to-the-point advertising copy.

The advertisement (C) is very possibly the best use of thumbnail and circular cuts that we have yet seen. This was suggested by an Exhibitor's advertisement sent in to PROGRESS, alterations and improvements being made by

(*Continued on page Five*)

Mme. Petrova

A Message from the Road

Your Chance for Profit Sharing

Did you ever stop to consider that when you boost Paramount Pictures you are putting money in your pocket, not merely directly, to-day, through the box office, but indirectly, in the future, by a system of profit sharing? This is, in fact, a day of profit sharing. Many of the country's most successful business houses and manufactories are following the plan of using extra profits to divide among their employees and enlarge their business rather than turn it all into dividends. This is recognized as sound business policy; and you may be sure that it doesn't take long for any such policy to be incorporated into Paramount.

Paramount is to-day leading the field in the matter of looking out for its exhibitors. It is working upon the theory that a certain per cent of its earnings should be turned back to the service of the exhibitor in order that his success of to-day, however great, may be a little greater to-morrow. This is in no sense philanthropy; it is plain business. It rests upon the incontrovertible fact that *prosperous exhibitors make prosperous manufacturers and distributors*, that prosperity is a common commodity, it must be enjoyed by all or it will be enjoyed by none.

You know what Paramount has already done in the way of providing you with the means of strong, effective advertising; there are going to be even greater appropriations for this purpose. You know the high quality of Paramount Pictures; it is going to be even higher. How much bigger? How much higher? These are important questions for you, and you can do your part in answering them. The more business Paramount does, the more it can afford to spend. YOU can help; YOU can increase YOUR share of profits, by just a little boosting. Tell some fellow that is hanging back what Paramount has done for *you;* make him understand what Paramount means. If he comes across there is just that much chalked up to your credit in the big profit ledger. Be a booster! Boost Paramount Pictures, for by so doing YOU BOOST YOUR OWN CAUSE!

E. R. CARR,
Paramount Salesman,
Washington Exchange.

I think Mr. Earl Hurd deserves a great deal of praise for his clever cartoons of Bobby Bumps. Everybody in Eminence likes them and hopes Mr. Hurd will never run out of clever ideas for Bobby and his Pup.

"Bobby and the Stork" and "Bobby and the Circus" have been the best.

(s.) A. N. MILES, Mgr.,
Eminence Theatre,
Eminence, Ky.

DIXIE THEATER
Buena Vista, Va.

March 18, 1917.

Famous Players Exchange,
Washington, D. C.

Dear Mr. Mann:

Enclosed find check for service used this week. Send bill each week for Parcel Post. Continue shipping this way as it is a big saving to me.

I wish to tell you that Paramount has put the other house out of business. I haven't had a stop with your film.

Distribute my compliments in your office.

Respectfully,
E. D. LLOYD.

THE THEATRES
GIRLS!! Take a Tip From Me
Bring your husband or sweetheart TONIGHT OR TO-MORROW, to the
West End Theater
to see the beautiful and talented actress
Florence Rockwell
in her first appearance in moving pictures,
"HE FELL IN LOVE WITH HIS WIFE"
A strong drama of slowly awakening love, with a whirlwind finish. From the book by E. P. Roe. We guarantee this show to make EVERY MAN fall in love with his wife. This matrimonial tonic will only be given to our patrons tonight and tomorrow.
AND DON'T FORGET THAT
BURTON HOLMES TRAVELS
will also be shown—subject tonight and tomorrow
"GOING SOME IN SAN FRANCISCO."
The Reel That is Different.
Coming, Thursday, Friday and Saturday
Charlotte Walker, in
"The Trail of the Lonesome Pine."
Three Shows Daily, 2:15, 7:15, 9 p. m.
Paramount Program
1194

Attractive newspaper ad. West End Theatre

Advertisements — Throw-aways—Cards—Hand Bills

(*Continued from page Four*)

our Art and Advertising Department.

You are familiar, of course, with the circulars and thumbnails. The large star cut in the centre is from the Exhibitors' Aid Book.

Note particularly the line rules in all of this copy. They were made up from the stock rules which all printers carry. Be careful in the use of rules. They make or break an advertisement. But use them—for without the proper ruling around the edges of the ad copy it is likely to run too close to the reading matter or advertisement which may be set up next to it.

We will be pleased to receive suggestions from Exhibitors on advertising layout.

Are you getting the best results out of the many aids that we are supplying Exhibitors?

Write us your opinions on Paramount Short reel subjects.

Butcher Boy

(Comedy)

1. 1½. At Screening.
   By Heck—Henry. (4/4 Fox-Trot)
2. 1. T. The Butcher Boy.
   Step With Pep—Kaufman. (2/4 One-Step)
3. 1½. D. Dog on tread-mill.
   The Mill—Gillet (2/4 Allegro vivace)
4. 1½. T. Miss Lemme.
   Oh! You Beautiful Doll—Berlin (2/4 Moderato Chorus)
5. 3. T. The Village Pest.
   Uncle Josh's Huskin Dance—Paul (2/4 Country Dance)
6. 1. D. Fatty and Cashier.
   Reuben, Reuben, I've been thinking (2/4 Allegretto)
7. 1½. D. Pest throws flour.
   Allegro No. 1 — Minot. (2/4

REEL 2

8. 1½. T. Papa sends girl to school.
   School Days — Edwards. (3/4 Tempo di Valse)
9. 2. T. All is fair.
   Bring Your Kisses to Me—Romberg. (4/4 Allegro moderato)
10. 1½. D. Dog digging.
    Walking the Dog—Motzan. (4/4 Fox-Trot)
11. 1½. D. Bell Rings.
    Coquette — Onivas. (2/4 Intermezzo)
12. 1½. T. Bed Time.
    Mimi—Gardner. (3/4 Tempo di Valse)
13. 3. D. Teacher enters room.
    Polo Rag—Romberg. (2/4 Rag)
14. 1. D. Butcher Boy and Cashier escape.
    Matrimonial Fox-Trot—Norbert. (4/4 Fox-Trot)

Run about 12 minutes to reel.

The Montclair Theatre Bulletin has greatly improved in its typography. This is a twelve-page publication and contains many good advertisements. It represents, in every way, the high-class theatre, which is patronized by the best people of this attractive New York suburb.

Mme. Petrova in "The Undying Flame"

Adv. layout, Odeon Theatre, Bartlesville, Okla.

He Who Would Advertise Permanently

By JOHN T. HENDRY

Arcade Theatre, Fort Myers, Florida

THE first essential thing of permanent business is CONFIDENCE.

To gain the confidence of Theatre Patrons, an Exhibitor must at all times and under all conditions, BE TRUTHFUL in ALL HIS ADVERTISEMENTS, whether by word of mouth, newspaper or otherwise.

It takes a mighty lot of nerve to tell a Patron that a Picture is inferior, but if such is really the case IT PAYS to do so. Remember, you can only fool them once.

CONFIDENCE—once established on honest principles, then all Advertising is easy. Without Confidence it is a mighty uphill proposition, BECAUSE YOUR PEOPLE DON'T BELIEVE YOU.

FIRST GAIN CONFIDENCE, have your people know that what you say is the truth. Then book the most dependable Program on earth, "PARAMOUNT." This will cinch two days each week. Use your best judgment for the other days. Tell your people by word of mouth and by newspaper space of the consistent quality of Paramount —and never lose sight of your own Theatre, or your own self. BOOST everything about your Show, BUT MAKE GOOD.

Know your people and when you have their favorite, let them know by phone or mail as well as newspaper. This for the regular Program.

SPECIAL FEATURES, with a general appeal. Use Billboards liberally, and display newspaper space, then send out a circular letter to all your Mailing list, giving the general theme of the play, but never a synopsis or printed story. Work up interest, but don't kill that interest by giving away the story of the play.

If your Admission must be raised, tell your patrons why, but tell them the truth and you will seldom have a complaint.

The above is not a theory but has been practised by me for ten years in one city, and I can do turn-a-way business ANY DAY, at an expense of five dollars for Advertising, but remember, it takes time and expense and above all else HONESTY, to accomplish this.

This article is intended for Exhibitors who are trying to build for themselves a permanent business. For the Fly-By-Night Man, it will have no appeal.

Mr. H. Edel, Manager,
Strand Theatre,
New York City.

I am simply delighted over the successful result of our "Snow White." In beauty of setting, perfection of photography, charm of story and delicacy of direction, it has exceeded every hope and dream I had. It is one of the best pictures I have ever seen, and the modest part I have taken in so notable a production is, I think, better than anything I have ever done on stage or screen. So I am perfectly happy and gratified. I feel that I could give no better Christmas present to my millions of unknown friends.

Marguerite Clark.

Some of Mr. Jefferson's advertising, showing an exceptional ability at layout and the judicious use of white space

Spending Twenty-five a Week

By GEOFFREY JEFFERSON

The Royal Theatre, Calumet, Mich.

NEWSPAPER:

EVERY Sunday a 2 column by 8-inch ad like the enclosed sample, 16 inches by 15c... $2.40

Every week day a 2 column by 3-inch ad on the order of the enclosed sample, 6 inches a day by 6..... 5.40

Every Saturday a 2 column by 8-inch ad like the Sunday one, 2 by 8 inches..... 2.40

Total Newspaper.....$10.20

Suggestions in regard to the newspaper advertising:

Use a small place regularly.

Do not get into the bad habit of running a great big ad every time you have a rather good picture, because people will look for the SIZE of your ad rather than to see what you say.

Have a regular place for your ad and MAKE the paper keep it there. People will know where to find your ad.

DO NOT USE TOO MUCH COPY FOR A GIVEN SPACE. Have plenty of white space.

POSTERS:

One 24-sheet stand, 2-6 sheets each week.....$1.20

Two 6-sheet stands, 2-6 sheets each week..... 1.20

Four 3-sheet stands, 4-3 sheets each week..... 1.20

Four sets of Photos..... 2.00

Five 1 sheets on each production, 5 x 4..... 2.00

$7.60

Our exchange (Paramount) charges for photos at the rate of 50 cents per set, hence we have included this, but if you do not have this charge you can buy 10 one sheets on each production instead of 5.

In selecting your bill boards remember to have them in the places where they will be seen. You can afford to pay for a GOOD location—one that hundreds will see each day—but don't waste your money on a good available place that people will not see.

GET A LOCATION PEOPLE CAN'T HELP SEEING.

Get date strips with the name of your theatre, as strangers will not know where the film is unless you label it. Some theatres put out posters with a "Thursday" on it and forget to place "Strand" or "Royal" there, too, and don't forget that BOTH MUST be there.

KEEP THEM CLEAN AND NEAT (your bill boards).

Thus our total expense will be:

Newspaper	$10.20
Posters	7.60
Progress	6.00
	$23.80

The remaining $1.20 can well be spent in UNUSUAL lobby displays. This is a form of advertising we have used little, but which I believe will bring the *biggest returns of any.*

To keep your friend's interest, don't tell him all you know the first time you meet him. The big magazines have found that the continued story plan is the best paying one.—*Brass Tacks.*

Your Real Competitor

(*Continued from page Three*)

play window. The appointments of your theatre are the service that you furnish with every seat you sell and your prospects are in the home, not in the opposition house. This is a new way of looking at your job, try the methods of modern business and your sales will increase accordingly.

Plan your advertising to bring the people out of the home, make your theatre a worthy competitor of the home. Give them entertainment of consistent quality. Present your pictures in a manner befitting their art and you will find a wonderful change in the interest of the people.

To the Honorable Sessue

By Mary Burtz, New Orleans Office.

Look out, Sessue,
Fiery play!
Tell me, what did
Tsuri say,
When she saw your
Arms entwine
'Round Hawaii's
Maid divine?
Look out for those
Almond eyes,
Like the clouded
Eastern skies.
Ah, Tagore's
Theme of life,
When your little
Doll-eyed wife
Gets you alone,
Will you crimp
And call again
The Bottle Imp?

Mme. Petrova appearing on May 24th in "The Undying Flame"—Lasky-Paramount

Billboard Copy

By V. E. HAMPTON

Publicity Department, Los Angeles

THE function of the billboard is obviously to supplement, rather than supplant, newspaper and other forms of advertising. Used in this manner it is capable of producing wonderful results.

In the preparation of copy, however, it must be remembered that the message to be conveyed should be brief and direct. Riding in autos, jitney buses, trains or street cars, people have an opportunity to read only a very few words, and these must be in large type. Besides being read hurriedly billboards are frequently read at a distance; therefore, brevity in copy is imperative if the advertiser would secure returns commensurate with the expense of this form of advertising.

Psychological tests show that the average person cannot grasp more than five words at a glance, and in many instances not more than three or four. It is therefore obvious, with our means of rapid transit, that the few seconds during which a billboard is visible, it is impossible to read more than eight or ten words at the most, and to attempt to secure results from copy containing even thirty or forty, let alone sixty or seventy, which is frequently done, is, to say the least, a serious mistake.

The advertising value of the billboard lies chiefly in the constant repetition of its message. It should never argue; it should never explain; its function is to assert or command. "MARGUERITE CLARK IN SNOW WHITE AT THE PARAMOUNT THEATRE," it says as we go to work in the morning, and again reminds us of it in the evening as we return. All week long this brief message is repeated until unconsciously we make up our mind that we must see this photoplay.

Even a casual observation, however, will disclose the fact that the average theatre manager proceeds on the theory that because a 24-sheet stand is larger than a 6-sheet he is expected to tell a longer story instead of taking advantage of the additional space for a larger display, with the result that in his eagerness to tell everything possible concerning his attraction he is compelled to use smaller display, thereby not only violating the fundamental requirement of all outdoor advertising, but destroying the very result that he is trying to attain. Few people have an inclination to stop before a billboard to read its message—they certainly should not be expected to do so. Its message should be so displayed that it is impossible to avoid it. That is the purpose of the billboard, and it is on this basis that we are expected to pay for its use.

Theatre managers, however, are not the only violators of this principle. Even the billposting companies themselves disregard it. For instance, in the present campaign of the Los Angeles company to maintain its billboards in the residence section, they have covered the entire city with 24-sheet stands, all of which, with one or two exceptions, have contained so much reading matter that, unless one stops before the billboard, it is impossible to get even an inkling of what they are endeavoring to say. In their efforts to tell it all on the billboard they are defeating their own purpose.

The thousands of dollars that are yearly wasted simply by the advertiser's eagerness to tell his whole story in this form of advertising is sufficient to pay for several national advertising campaigns in the newspapers and trade papers as well as on the billboards.

The name of your theatre, your attraction and the date is all the copy that is required to secure the best results from billboard advertising. Leave the balance of your story for the newspapers, heralds, programs, etc.

No transaction is of value unless it is profitable to both parties concerned.

He who would be greatest among you let him be the servant of all.

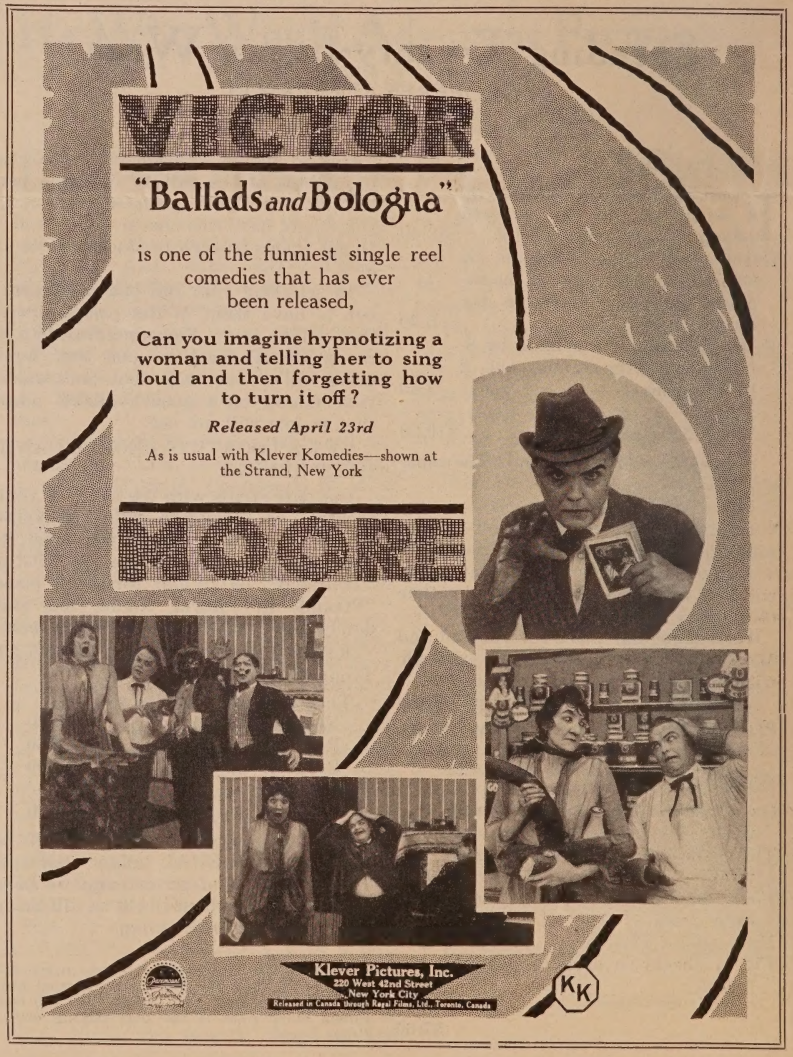
Paramount Service is right in quality, quantity and manner.

The first time you sell your show and your theatre to one of the public you don't make a cent on the transaction. There are many things which must be charged off against this first call—advertising, rent, salaries and other overhead.

Kindly send me your advertising Aid Catalog. Paramount methods and Pictures have them all beat. I have my best crowds when I put out Paramount lithographs. Paramount has done more for small town exhibitors than anything on the market today. You may book me as a good booster for Paramount.

A. METZGER.

Knox, Ind.


VICTOR
"Ballads and Bologna"
is one of the funniest single reel comedies that has ever been released,
Can you imagine hypnotizing a woman and telling her to sing loud and then forgetting how to turn it off?
Released April 23rd
As is usual with Klever Komedies—shown at the Strand, New York
MOORE
Klever Pictures, Inc.
220 West 42nd Street
New York City
Released in Canada through Regal Films, Ltd., Toronto, Canada
KK

WEATHER
It's going to rain mirth again on May 21st.

Paramount News

Paramount Activities for Paramount Exhibitors

CIRCULATION
To over 12,000 Live Wire Motion Picture Exhibitors.

Vol. I. No. 11. + + + THURSDAY, MAY 3, 1917 + + + Reprint for your Publicity

BILLIE BURKE IN "THE MYSTERIOUS MISS TERRY"

To Start Work on First Famous Players Picture April 23rd

April 23rd marks the beginning of Billie Burke's first Famous Players picture, an adaptation of Gelette Burgess' story, "The Mysterious Miss Terry," to be under the direction of J. Searle Dawley, who has presided over the majority of the biggest screen successes in which Marguerite Clark has appeared. Though Mr. Burgess is well known as an author, this is his first contribution to motion pictures, but from all indications a brilliant future is seen for him as a playwright.

In "The Mysterious Miss Terry," Miss Burke plays the rôle of Marvis Terry, who at the begining of the story is a mysterious character located in a cheap boarding house. How, after many interesting episodes, she finds her romance and happiness among her meagre surroundings, is the basis of the plot.

LASKY BUYS PHOTOPLAY RIGHTS

Important photoplay material has been purchased by the Famous Players-Lasky Corp., written by such well known authors and playwrights as George Broadhurst, George Middleton and Pearly Poor Sheehan.

"The Law of the Land," by George Broadhurst, was purchased especially for Pauline Frederick, who is now already at work on one of Middleton's plays, "The Love That Lives." As soon as this picture is completed she will start work on the Broadhurst play according to arrangements of the Famous Players-Lasky Corp. "The Law of the Land," it will be remembered, had a successful run in New York and is now still enjoying country wide success.

Mae Murray, who recently came east to complete "The Primrose Ring" at the Famous Players Studio, is already beginning work upon "At First Sight," also by George Middleton, under the direction of Robert Leonard, who accompanied her on the trip from the Lasky studio.

"The Whispering Chorus," by Pearly Poor Sheehan, was purchased last week but has not yet been assigned to any star. The story, a most extraordinary one, will be published by the Munsey publications at the same time as the screen version of the story is ready.

Director J. Searle Dawley has been very busy staging several Joan of Arc scenes at the Famous Players studio. No—he has no intention of endeavoring to outshine the accomplishment of Cecil B. De Mille in staging "Joan the Woman." They are simply comedy scenes from "The Valentine Girl," which will be released on the Paramount Program in which Miss Clark stars in the rôle of a little girl, who finds a suit of armor in a toy store and proceeds to emulate the far-famed Maid of Orleans.

Beloved by all children, it is not surprising that "Fatty" Arbuckle, hero of many a screen adventure dear to the juvenile heart, should reciprocate their affection. In the vicinity of East 48th St., N. Y., the location of the studios where the comedian recently completed "The Butcher Boy," his first Paramount comedy, released April 23rd, "Fatty" is worshipped. Pie and carousel parties at "Fatty's" expense, and under his personal supervision have much to do with his popularity in that neighborhood.

It has been decided that the comedy two-reeler to follow "The Butcher Boy," featuring Roscoe "Fatty" Arbuckle, which will be released by Paramount to all exhibitors on April 23rd, will be "His Wedding Night," with the rotund comedian, of course, in the chief role. "His Wedding Night," which was written by Herbert Warren and William Jefferson, will be the second made under the new business affiliations of Arbuckle and Joseph M. Schenck.

Another Scene from "The Undying Flame"—Mme Petrova, Lasky-Paramount, May 24th

HUFF AND PICKFORD TO STARS IN "FRECKLES"

Work has begun at the Lasky Studio upon the adaptation of Gene Stratton Porter's popular novel and play, "Freckles," adapted for the screen by Marion Fairfax, to be staged under the direction of Marshal Neilan and to be released by Paramount on May 28, with Louise Huff and Jack Pickford in the stellar rôles.

Briefly, the story of "Freckles" is the tale of a one-armed orphan who becomes so highly incensed and is so severely wounded by the gibes and taunts of his fellow inmates of the home that he runs away. Despite the one arm, he is absolutely fearless and soon makes his mark in the MacLean lumber camp by whipping the camp bully. He is given a job as a watchman in the treacherous and snake-infested Limberlost where his courage and devotion to duty nearly cost him his life.

In the cast supporting Miss Huff and Jack Pickford are such notables as Lillian Leighton, Hobart Bosworth, Billie Elmer, E. H. Martin, Jane Wolff and Ernest Joy.

The Famous Players-Lasky Corp. is to produce a new photoplay based on George Jean Nathan's "As We See It"—"A Synopsis for an Interesting Play."

The subject has been assigned to Marguerite Clark, to be probably produced by the Famous Players Film Co. upon the completion of the "Sub Deb" stories by Mary Roberts Rinehart. George Jean Nathan is acknowledged to be one of the most original writers among American authors. The article written by him in question created quite a sensation when it first appeared in printed form.

Thomas Meighan is thoroughly at home with his new rôle, that of a doctor, which he is playing in support of Pauline Frederick in the Famous Players-Paramount picture, "Her Better Self." Meighan attended medical college when he graduated from school but finding that his personal aspirations interfered with his studies, he sold his books and went on the stage.

With a little brushing up through the kind offices of a friendly physican, he was easily able to assume a most professional air in this rôle.

The original "film-cop," Al. St. John, who has made the comedy policeman a famous character, has graduated from that class and will be seen as a co-star of Roscoe "Fatty" Arbuckle, in the first of the series of Paramount Arbuckle Comedies, "The Butcher Boy," which Paramount will release to all exhibitors on April 23rd. This will be Al's first appearance under the banner of Paramount. Over 300 exhibitors will show this initial Paramount two-reel comedy the first week, and over 2,000 contracts have already been returned for the series.

MAE MURRAY SIGNS NEW CONTRACT WITH LASKY

Popular Star to Continue in Lasky-Paramount Pictures for Two Years

Just before departing for California to visit his studio at Hollywood, Jesse L. Lasky announced the signing of a new contract with Mae Murray by the terms of which she will appear in Lasky-Paramount pictures for the next two years. The arrangement was concluded between the popular star and Mr. Lasky just before the producer left for the coast. It was originally intended that Mr. Lasky and Miss Murray would hold their conference on the coast at the Lasky studio when Mr. Lasky made his projected visit to Hollywood, but producing contingencies arose which necessitated Miss Murray's coming east before Mr. Lasky departed. Miss Murray has just completed "The Primrose Ring," an adaptation of Ruth Sawyer's delightful story, for the eastern scenes of which she had made the transcontinental journey.

HAWAIIAN LEGENDS

After the success scored by Lehua Waipahu, the clever Hawaiian actress, who is seen in support of Sessue Hayakawa in the Lasky-Paramount adaptation of Robert Louis Stevenson's "The Bottle Imp," the Lasky Company engaged Miss Waipahu to prepare for them a series of photo-dramatic scenarios founded on the wonderful legends and folk stories of the Hawaiian Islands.

Robert G. Vignola, Famous Players director, the city of Albany's most valiant defender, and spaghetti dinner purveyor extraordinary, has indefinitely postponed all activities along the last-mentioned line until the end of the war. It seems that all the spaghetti served upon the Vignola table has always been imported right from the director's old family spaghetti farm in sunny Italy. But now that the U-boats have put an end to his importing activities and completely cut off his supply, rather than feed his guests the common variety out of the mere cardboard boxes, Vignola has shut down the spaghetti distribution until further notice.

Pauline Frederick is getting her Red Cross training early at the Famous Players studio. She is playing nurse in her next Paramount picture, "Her Better Self," which is now in the course of production under the direction of Robert Vignola. By the time she has finished the hospital episodes in the production Miss Frederick expects to be a full-fledged nurse.

VAUDEVILLIANS WITH "FATTY" ARBUCKLE

Lou Anger, Herbert Warren, William Jefferson, "Buster" Keaton and Al St. John

It is a formidable array of talent that Joseph M. Schenck has assembled at the studios of the Comique Film Corporation, 318-320 E. 48th Street, where the comedy two reelers featuring "Fatty" Arbuckle are now being made for release by Paramount Pictures Corporation to all exhibitors. The first product, by the way, of Mr. Arbuckle's new affiliations, "The Butcher Boy," is to make its appearance April 23rd.

Lou Anger, erstwhile vaudeville monologist and German comedian of exceptional ability, fills the important post of studio manager. Herbert Warren, the well known leading man in legitimate and vaudeville productions and the author of many successful vaudeville sketches including several vehicles employed in recent years by Valerie Bergere, is the chief scenario writer.

Another well known actor in the scenario department and a writer who has distinguished himself in the past by his one-act plays and comedies, is William Jefferson, son of Joseph Jefferson of "Rip Van Winkle" fame and beloved memory. "Buster" Keaton and Al St. John are also in the casts of these new Paramount-Arbuckle Comedies.

"BUSTER" KEATON IN PICTURE

"Buster" Keaton, familiar to all vaudeville patrons as a member of the famous Three Keatons, will make his screen debut with Roscoe "Fatty" Arbuckle in "The Butcher Boy," which will be released April 23rd by Paramount to all exhibitors. Before the first scene "Buster" had with "Fatty" was completed he developed an attachment for the pictures which convinced him he should stick to that line of amusement endeavor. This decision was reached simultaneously with "Fatty's" emptying a bucket of molasses over him.

Al St. John, "Fatty's" nephew, who for years has been conspicuous in the companies supporting his uncle, has been of great service during the initiation of "Buster" into the movies as chief custodian of the arnica bottle. His kindly administrations have naturally endeared him to "Buster."

HASHIMURA TOGO TO MAKE MOST REVEREND DEBUT UPON SCREEN

Wallace Irwin's "Japanese Schoolboy" to Be Presented with Sessue Hayakawa

One of the most important announcements which has emanated from the Jesse L. Lasky Feature Play Company for some time is that which brings the news that Sessue Hayakawa, the celebrated Japanese star, is to be presented by Mr. Lasky in an adaptation of Wallace Irwin's famous character, Hashimura Togo, The Japanese Schoolboy. This news is particularly important in view of the fact that the adaptation is to be produced under the direction of William C. De Mille, the distinguished dramatist and director, who has been devoting his efforts exclusively to the scenario department at the Lasky studio for several months past. The announcement that Mr. De Mille will again take up his directing activities will be good news to every exhibitor.

Kathlyn Williams and House Peters make their first appearance as co-stars upon the screen in the Morosco-Paramount picturization of "The Highway of Hope," written especially for them by Willard Mack, the well-known actor-playwright. The script was prepared for the screen by Harvey Gates.

Mailing List

If you haven't a complete mailing list of your patrons, set right in now and get yourself one, says Mrs. Vail in the Southern Paramount Exchange House Organ. There is no more effective form of telling folks what you want them to know than a good, working mailing list.

A man out in Texas used this means for getting such a list. He ran a slide on his screen saying:

"By leaving your name and address at the box office you can secure a handsome portrait of a Paramount Program star."

Then he invested in a thousand photographs of our stars, the good-looking rotogravure style, that you can get by ordering from us, at $4.50 a thousand—and kept his screen word.

When a girl came to the box office to leave her name, his cashier asked how many people in her family attended the theatre. In this way he secured a fairly complete list of his present patrons. Then he went through the telephone directory and picked out names of folks he wanted to add to his patrons. And so he got his mailing list, and uses it!

How are you getting such a list?

Accessories for Paramount Pictures

Sets of stills for each production, 15 to each set.
Slides for each production.
Newspaper cuts for each production.
8 x 10 photographs of each star.
Two color bulletins for each production.
Press book for each production.
22 x 28 enlargement of each star in costume for each production.
22 x 28 enlargement "straight" of each star.
One-sheets for all short reel subjects.
Paper for each feature production.
2 styles of one-sheets.
2 styles of three-sheets.
1 style of six-sheet.
1 style of rotogravure sheet.

Accessories for Paramount-Arbuckle Comedies

One- and three-sheets for each production.
Stock three-sheet for all productions.
Slides.
8 x 10 stills, six to a set.
22 x 28 enlargements in costume.
22 x 28 straight photographs.
Large ¾-size cut-out for the front of theatres.
Novelties will be gotten out for Paramount-Arbuckle Comedies if there is sufficient demand.
Newspaper stills, two to a set.
One double-column newspaper cut.
Two single-column newspaper cuts.
Write your exchange today for prices.

MARYLAND THEATER
Hagerstown, Md.

March 12, 1917.

Famous Players Exchange,
Washington, D. C.

Dear Mr. Mann:

I enclose a little card on "Snow White," which we ran on Saturday. I certainly cleaned up the opposition, and I want to thank you for your prompt response. I want to say further that I had two of the biggest matinées on "Snow White" and "Miss George Washington" that the "Maryland" ever had. Again thanking you for your personal interest shown, I am,

Yours respectfully,
ERNEST WESTFALL.

The Primrose Ring

1. 1. At Screening.
Barchetta-Nevin.
(4/4 Allegretto grazioso).
2. 2¼. T. Dr. Ralph MacLean.
Valse Triste-Sibelius.
(3/4 Lento).
3. 1. T. Margaret.
Berceuse-Nevin.
(4/4 Moderato cantabile).
4. 2½. T. The Great Experiment.
Sing me to sleep-Greene.
(3/4 Andante affettuoso).
5. 2½. T. In the Shadows.
2nd Arabesque-Debussy.
(4/4 Allegretto scherzando).
6. 1¼. D. Margaret in bed.
Melody in F-Rubinstein.
(2/4 Andante).
7. 1¼. T. Dr. Bob leaves for Paris.
Springtime-Drumm.
(3/4 Valse Intermezzo).

REEL 2

8. 2. T. Four Years Later.
Astarte-Mildenberg.
(2/4 Andantino).
9. 2¼. T. Two Cases.
Serenade-Schubert.
(3/4 Andantino).
10. 2¼. T. Every Day.
Melody in F-Rubinstein.
(2/4 Andante).
11. 3. D. Margaret enters hospital.
Whispering Willows-Herbert.
(4/4 Moderato grazioso).

REEL 3

12. 1. D. Hospital Ward. Margaret enters.
Stephanie Gavotte-Czibulka.
(4/4 Allegretto).
13. 2½. T. Once upon a time.
Shepherds All-Nevin.
(4/4 Allegro con moto).
14. 1. T. And the Fairies, etc.
Processional-Borch.
(4/4 Allegro).
15. 3¾. T. But Alas.
Nocturne-Krzyanowski.
(3/4 Andante).
16. 2¾. T. Dr. Bob spells efficiency.
Chanson sans paroles-Tchaikowsky.
(3/4 Andantino).
17. 2. T. They are mine.
The Flame of Love-Friml.
(2/4 Polka-Chorus).

REEL 4

18. 2. D. Margaret leaves room.
Pretty Edelweiss-Lehar.
(4/4 Allegretto moderato).
19. 1. D. Margaret enters Ward.
Lullaby-Kjerulf.
(2/4 Lento).
20. 3. T. Blinded by science.
Serenade-Tarenghi.
(3/4 Allegro moderato).
21. 1. T. You Have Taken Everything.
Pretty Edelweiss-Lehar.
(3/4 Valse lente-Chorus).
22. 2. T. The Day Appointed.
Russian Melody-Cady.
(4/4 Lento).
23. 2½. T. It's the White Knight.
Berceuse-Jarnfeldt.
(2/4 Andante).
24. 1. D. Bob enters Margaret's room.
Hurry No. 1-Langey.
(2/4 Allegro).

REEL 5

25. 2½. T. An old problem.
Debutante (Valse) Herbert.
(3/4 Tempo di Valse).
26. 4. T. A hurry contract.
Summer-Chaminade.
(6/8 Allegretto).
27. 1¼. D. Bob and Margaret meet.
Pretty Edelweiss-Lehar.
(3/4 Valse lente-Chorus).
28. 1½. D. They enter Ward.
Poupee Valsant-Poldini.
(3/4 Tempo di Valse).
29. 1. T. Am I Forgiven.
Pretty Edelweiss-Lehar.
(3/4 Valse lente).

Run about 12 minutes to a reel. All music may be secured from G. Schirmer, 3 East 43rd Street, New York City.

The Valentine Girl

1. 2. At Screening.
Les Millions D'arlequin — Drigo
(3/4 Valse lente).
2. 1½. T. Now that Lucy is to marry.
Adieu—Karganoff (4/4 Moderato).
3. 1. D. Mrs. Haines and Marion.
Entr' Acte—"Clarice"—Loud (3/4 Tempo di Valse).
4. 2½. D. Gambling room.
Intermezzo — Arensky (2/4 Presto).
5. 3. D. Marion opens door.
Gavotte—"Tom Jones" — German (4/4 Gavotte-Delicato).
6. 2. T. The Return.
Morris Dance—"Tom Jones"—German (2/4 Allegro con brio).

REEL 2

7. 1. D. Marion walking in park.
Gavotte—Raff (4/4 Allegro).
8. 1½. T. You Must Not Play.
The Swan—Saint-Saens (3/4 Adagio).
9. 2½. T. Lonely Little Marion.
En Mer—Holmes (6/8 Barcarolle).
10. 1½. T. Appeal of St. Valentine's Day.
Gavotte — "Tom Jones" — German (4/4 Gavotte-Delicato).
11. ¾. T. Governor, it's a cinch.
Mysterioso No. 1—Langey (4/4 Mysterioso).
12. 1¾. T. Tuesday—Joan of Arc.
Partant pour la Syrie—Popular Song (4/4 Marcia).
13. 2. D. Marion in garret.
Gavotte—"Tom Jones" — German (4/4 Gavotte-Delicato).

REEL 3

14. 1½. D. Gambling room.
Even Song — Martin (2/4 Andante).
15. 1. D. Marion at door of gambling room.
Intermezzo — Arensky (2/4 Presto).
16. 1. T. Please tell me, Daddy.
Absent—Metcalf (3/4 Andante).
17. ¾. T. The Third Degree.
Hurry No. 2—Minot (2/4 Allegro Agitato).
18. 1½. T. St. Valentine's Day.
Coquetterie—Mathews (3/4 Tempo d'Valse).
19. 3. D. Crook steals keys from butler.
Allegro Agitato No. 8 — Andino (2/4 Allegro Agitato).
20. 1¾. D. Marion leaves garret.
Adagio cantabile — Strauss (2/4 Adagio cantabile).

REEL 4

21. 1½. T. You Belong Down Stairs.
Merrymakers' Dance — German (6/8 Allegro scherzando).
22. 2½. T. Every Girl Must Find.
The Lorelei—Herbert (3/4 Valse lente).
23. 2½. D. Marion left alone.
Erotik—Grieg (4/8 Andante).
24. 1. T. Five Years Later.
Gavotte—"Tom Jones" — German (4/4 Gavotte-Delicato).
25. 1¾. D. Flash of Stranded Yacht.
Storm on the Coast—Grieg (6/8 Allegro Agitato).
26. 1½. D. Robert in Bed.
The Lorelei—Herbert (3/4 Valse lente).

REEL 5

27. 1¾. T. On Sabbath Day.
A Tear, A Kiss—Motzan (4/4 Andante).
28. 1½. D. Church Service.
Organ Solo (ad lib).
29. 1½. D. Marion and Robert remove flowers.
Barcarolle—Tchaikowsky (4/4 Andante cantabile).
30. 1. D. Toy Store.
Chanson Triste—Tchaikowsky (4/4 Allegretto).
31. 1. T. The Valentine Party.
Naila—Delibes (3/4 Intermezzo-Valse).
32. 3½. T. He Said Earl of Sussex.
Romance—Svendsen (3/4 Andante).
33. 1. T. Good Bye and Good Luck.
The Lorelei—Herbert (3/4 Valse lente).

Run at 12 minutes to a reel. All musical numbers may be obtained from G. Schirmer, Inc., 3 East 43rd St., N. Y. City.

PLAYS of the WEEK

THE SILENT PARTNER

Lasky-Paramount

Jane Colby is the private secretary of Edward Royle, whose partner, Harvey Wilson, is of doubtful honesty. Investigating his accounts, Jane finds that they have been falsified. Both men are rivals for the affections of Edith Preston, and when she accepts Royle's proposal, Wilson plans to effect his partner-rival's financial ruin. Jane, in an effort to save Royle, forges his name to a check and, though she saves him financially for the time being, is discharged through the influence of Wilson. She is reinstated, however, by Royle, who discovers that her services in the past have rendered her invaluable.

In the events that follow, Jane's quick and keen senses save her employer from his unscrupulous partner, and in a scene which ensues in the apartment of the latter, to whom Edith had flown from Royle, whom she had married, it is discovered that Wilson is already a married man. In frantic rage, Edith tries to force a reconcilliation upon her husband, who refuses to have anything to do with her. When Royle finds that it was through the untiring efforts of Jane that his success has been insured he realizes the ability and character of the girl and soon finds himself in love with her.

Blanche Sweet is Jane Colby; Thomas Meighan, who has done such excellent work opposite Pauline Frederick, plays the role of Royle, while other members of the cast are George Hebert, Ernest Joy, Mabel VanBuren, Florence Smythe and Mayme Kelso.

□ □ □

THE PRIMROSE RING

Lasky-Paramount

"The Primrose Ring" is the story of a crippled girl who is cured of her affliction and devotes herself to the nursing of younger children who are also subject to the same disease. She has been able to sustain her cheerful disposition despite her hardships and suffering because of her wonderful imagination. Knowing the tremendous advantage of keeping the little sufferers in a happy mood and of diverting their minds from themselves, Margaret MacLean weaves fantastic stories of fairyland for their entertainment. Through her efforts in this respect she gains for herself the reputation of being the idol of the childern's ward.

One day the doctor in charge dies and a new and very efficient young man comes to replace him. Completely submerged in scientific data and in the laws of medicine, this youthful doctor scorns the fairy stories and finally orders the nurse to refrain from talking such "trash" to her charges. The girl resigns her position and is on the verge of destitution when the intervention of the children on her behalf and their clamor for more fairy stories awaken the matter-of-fact young doctor to a realization of her importance in the ward. This has a great effect on more than his scientific knowledge and finally he is attacked with that most vulnerable of masculine appendages—the heart.

The fact that Miss Murray is the star of this production insures its success, but it is of additional interest to note that Tom Moore, the popular leading man of many Famous Players productions, plays the role of the young doctor. Others in the cast include Winter Hall, Mayme Kelso and Little Billy Jacobs.

□ □ □

INVITED OUT

Klever Komedy

Vic, a plain, ordinary clerk, has a craving for a home-cooked meal, this because of the fact that he has heretofore always eaten in the common restaurants. He makes known this craving to his fellow clerks, who in turn offer him invitations to dine at their house some day. Quite pleased with this, Vic is treated to another surprise in the form of an invitation from the boss's daughter to dine with her. With all these invitations at hand he finds it hard to choose from them which he shall accept first. Finally he decides to accept that of the boss's daughter. Arriving at the source of the invitation he is surprised to see everything in disorder. His boss explains this by telling him that they are not settled yet, but when they are to drop around and dine with them. Hungry and decidedly disappointed, Vic tries his many other invitations with no greater success. In desperation finally he dashes madly into a restaurant and dismisses forever the hope that he harbored for a "home-cooked" meal. Vic's moral is, "When invited out to dinner—go to a restaurant first."

□ □ □

IN BATAVIA
THE JAVANESE CAPITAL

Paramount-Burton Holmes-Travel Picture

In this trip Burton Holmes will take your patrons to Java, the richest island of the Dutch East Indies, and Batavia, its capital city, one of the most picturesque, interesting cities of the Far East. Here many unusual sights await them, such as witnessing the embarking of the Dutch troops for Sumatra, another Dutch possession, to quell a revolt. Then a "Dutch treat." How many people have wondered where the expression "Dutch treat" came from! Many among your patrons, that is certain. Well, here is an original one shown. An important feature concerning this so-called "treat," which is termed by them as the "Rice Table," is the amount of service required to serve the courses, of which there are as many as there are varieties of Heinz's pickles. It takes seventeen waiters or attendants to make the meal complete. Going some, eh?

Next week Mr. Holmes will take your patrons to rural Java, a most pleasant and interesting journey.

(*Continued on page Twelve*)

The QUACKY DOODLES
are a family of cute looking ducks whose antics, when animated on the screen, are droll or riotously funny—depending on your age or habits.
Thousands and thousands of these ducks have been sold to children all over the world and if exploited and advertised properly, will make the
Paramount-BRAY-Pictographs
a big "drawing card" for new people—a few new people every night means money.
Paramount Pictures
BRAY STUDIOS INC
Produced by the BRAY STUDIOS Inc.

Plays of the Week

(*Continued from page Eleven*)

PARAMOUNT-BRAY-PICTOGRAPHS

66th Release

Bobby Bumps Volunteers

The cartoon in the 66th release of the Paramount-Bray-Pictographs is about Bobby Bumps and his pup Fido. Bobby, like every other red blooded American youth, having plenty of red blood in him, decides to offer the services of himself and his pup. In accordance with this he sets out to the nearest recruiting station and makes known his resolution to the recruiting officer who smiles and tells him he had better grow a little more. Not in the least fazed, Bobby sticks around and then decides that he'll guard the nation's liberty at all costs. Just how he accomplishes this is brought out in a decidedly funny manner and with the patriotic "punch" to it this cartoon is sure to go "big" with any audience.

Money—Old and New

In this section of the Pictographs Uncle Sam shows us what is done with the old currency. In consideration of the fact that there are over a billion dollars in gold in the subtreasury alone it is necessary to have expert inspectors go through every bag of gold and make sure that there are no spurious coins mixed in.

Then we turn to the "Old Money" part of the matter. This money when it is received in bad condition after traveling all over the country, is sent through what is termed as a laundering process. After which the bills come out just as good as new. It is indeed a pity to watch an operator at one of the machines destroying the old money that cannot possibly be repaired, for the while he is punching holes in fifty dollar stacks of bills, you'll find yourself holding on tighter than ever to that lone "Simoleon" in your jeans.

A Lesson in Wood Carving

Mme. Frieda Van Emden, a native of Friesland, Northern Holland, who is one of the most remarkable wood-carvers of modern times, has consented to unfold for Paramount audiences that dexterous art of wood-carving. Here it is shown what can be done with a chisel and a couple of keen knives if—one has a little patience and an artistic sense.

Mme. Van Emden claims that her art can be practised by anyone, and this picture in which she shows how the art is accomplished, is surely a stepping stone for any who are desirous of turning their leisure moments to account.

The Sun Cure

At Perrysburgh, N. Y., is located the J. N. Adam Memorial Hospital maintained by the city of Buffalo. This is the only institution to make use of the sun's rays for curing tubercular bone cases.

The keynote of the treatment is the exposure of the body, gradually to the sun's rays, after which, the patient is constantly kept in the rays out of doors. These rays act as a stimulant to the nervous system and as the body becomes accustomed to exposure so does strength return.

Unquestionably this practice will be a source of real joy to the millions of theatre goers who have regarded with pity the unfortunates afflicted with tubercular affections. The youngsters who appear in this picture are a happy lot of girls and boys such as might be envied by any parent.

Mr. Burnett of the Grand Theatre, Osceola, Wis., put through a rather good stunt in his town this winter; in fact, it created quite a bit of discussion throughout his city. His theatre is a few blocks from the corner and in the other direction from him, to the next street, there are no houses, which meant that the sidewalks leading to his theatre were not taken care of. During the heavy snow storms he got the school boys before school to clean this walk every morning, for which he gave each one a pass. He took sick recently and the result was that the sidewalk was not cleared of the snow, and it was generally known throughout the town that Mr. Burnett was out of the city.

Week of May 7th

Mae Murray

a sensationally successful and charming screen star, has secured a play ideally suited to her. Also there is Little Billy Jacobs as a crippled child and Tom Moore as the young doctor.

"The Primrose Ring"

is a fantastic story with enough of the prosaic for balance. It will be one of the signal successes of the year. Everyone will be better for having seen this Lasky masterpiece.

Paramount Pictures
Always something new

Blanche Sweet *and* Thomas Meighan

head a splendid cast that will add to the reputation of any theatre showing the best. Mr. Meighan's splendid work with Pauline Frederick in her latest photoplays will add much to his popularity in

"The Silent Partner"

The story is purely drama and drives home the value of loyalty in business and in life.

Edmund Goulding

the author of this story, has written many photoplay successes.

Paramount Progress

Volume 3 **NEW YORK, JULY 12, 1917** **No. 33**

Ince, Sennett, and Cavalieri Join Paramount

Producer of "Civilization" and Other Spectacular Successes, and Creator of Keystone Comedies, to Release Future Productions Through Paramount—Operatic Star and International Beauty to Make Debut in Paramount Production in Early Fall

CONTRACTS of the greatest importance to Paramount exhibitors, and to the entire motion picture industry, were made last week between the Famous Players-Lasky Corporation and Thos. H. Ince, one of the foremost directors of motion pictures, Mack Sennett, supreme as a director of comedy production, and Mme. Lina Cavalieri, famous international beauty and operatic star.

Ince Productions

By the terms of the agreement which was entered into with Mr. Ince by Adolph Zukor and Hiram Abrams, for Famous Players-Lasky and Paramount respectively, feature productions which are to be made under the supervision of Mr. Ince at his studios at Santa Monica, Cal., will be released on the Paramount Program. Although no announcement has been made yet concerning the stars which will appear in the Paramount-Ince productions, it is known that a number of prominent screen artists are under contract to appear for Mr. Ince.

Sennett Comedies

The arrangement with Mr. Sennett calls for the release through Paramount of one two-reel comedy every second week.

Mr. Sennett is, of course, world famous as the originator of the inimitable Keystone comedies, which have established the standard for comedy excellence, which have stood out among other productions of that type. Practically every comedy star of prominence on the screen was developed under the tutelage of Mr. Sennett. His sense of comedy values is unexcelled and he stands alone in his ability to transpose comedy situations to the screen.

Mr. Sennett will leave shortly for Edendale, Cal., where he will establish his headquarters. It is believed that he will retain the most popular of the fun-makers who have worked with him in the past. His productions will be known as Sennett comedies.

Two Cavalieri Productions

Lina Cavalieri, the internationally celebrated Italian operatic star and beauty, has contracted to appear exclusively in productions for the Famous Players-Lasky Corporation for the period of a year. She will appear in at least two productions on the Paramount Program within this time; one in the early fall, and the other in the spring. This arrangement was made in order that her appearances before the camera should not conflict with her engagement as the star of the Chicago Opera Company.

Complete details of all these contracts will be found within this issue.

Thos. H. Ince

Lina Cavalieri

Mack Sennett

Thomas H. Ince Signs With Paramount

Productions From Ince Studios for Greatest Program

THOMAS H. INCE, well-known director and producer, has just completed arrangements with the Famous Players - Lasky Corporation whereby Thomas H. Ince productions will henceforth be released by the Paramount Pictures Corporation. This gigantic deal involves the entire Ince organization, which has long held the reputation of being one of the most highly organized units in the motion picture industry.

By the terms of the agreement, which was entered into with Mr. Ince by Adolph Zukor and Hiram Abrams, for Famous Players-Lasky and Paramount, productions which Mr. Ince supervises, will be released by Paramount, and will be associated with the pictures starring Mme. Petrova, Marguerite Clark, Pauline Frederick, Billie Burke, Lina Cavalieri, Vivian Martin, Julian Eltinge, Jack Pickford and Sessue Hayakawa.

Mr. Ince will continue to make his producing headquarters in California and expects to return to the Coast in a very short time to begin active work on production under the new releasing arrangement.

"My association with the Famous Players-Lasky Corporation comes as the result of careful deliberation and of a painstaking study of motion picture conditions. I have kept much more closely in touch with market conditions than is the case with the average producer, and I therefore speak with impartial authority when I say that the Famous Players-Lasky Corporation has evolved a distribution plan which is for the best interests of producer, star and exhibitor," declared Mr. Ince in discussing his new affiliation.

"Furthermore, my own inquiries of exhibitors, made while negotiations with the concern were pending and after my resignation from Triangle, convinced me that Paramount has given the exhibitors just the method of distribution which they most desire. Frankly, I surveyed the field very deliberately before making any new alliance, as I was in no hurry to make new connections. I have reached a point where a few dollars more or less do not mean as much to me as happiness in my business relations, and to know that my efforts for the industry are in sympathy with the most progressive and lasting policies.

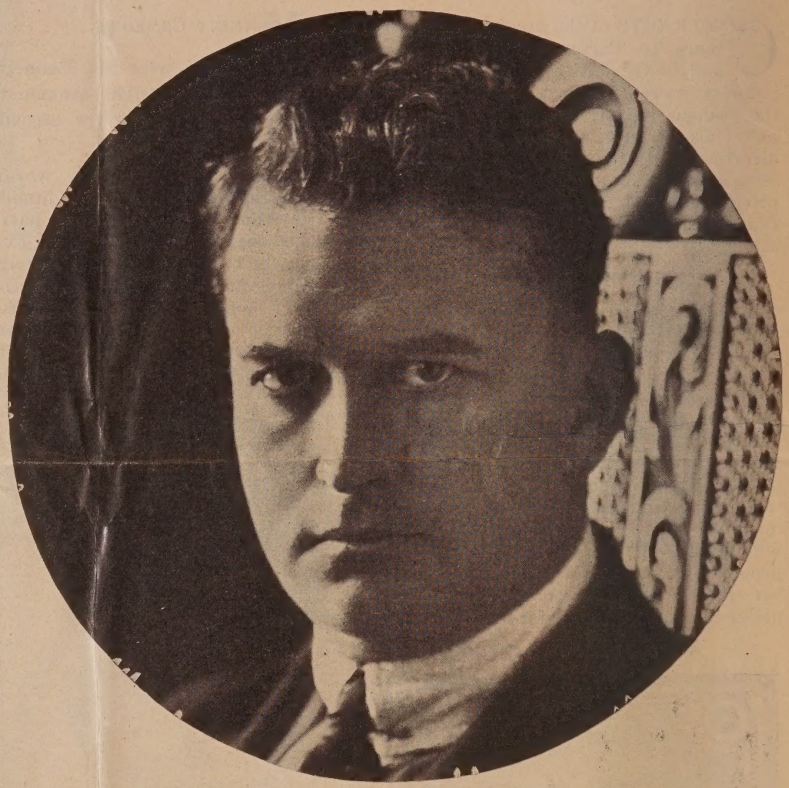
"I therefore stood off in the corner, as it were, and surveyed the motion picture business from a bird's-eye view, for the purpose of forming the most impartial opinion possible. When we are actually engaged in a business we cannot always judge it quite so clearly as a complete outsider. It was the outsider's viewpoint which I sought, plus that of the enlightened exhibitor. The result of my observation gave me no choice but to ally myself with Famous Players-Lasky."

Mr. Zukor paid a high compliment to Mr. Ince in the few brief remarks which he made concerning this important transaction.

"As a producer and as a man Thomas Ince has always commanded my highest admiration and respect," declared Mr. Zukor. "There is an individuality stamped upon every one of his productions which gives it a flavor all its own. They are full of vitality and of real American manhood—the pictures with a punch which the red-blooded American likes to see. These elements have always been present in every Ince picture and that is why we proffered the tremendous facilities of our distributing organization to Mr. Ince when we learned that he was free to make new distributing arrangements.

"The well-recognized genius of Mr. Ince will be untrammeled in the production of his pictures and he will have full rein over his own extremely efficient organization. We may therefore look to Mr. Ince for the best of which he is capable, with his exceptional personality and genius finding complete expression in every production that bears his name."

Mr. Thomas H. Ince has already departed from New York for the Coast to begin active work upon the selection of a site for his studio. He has received several offers from California towns to build him studios without cost to himself, but has not yet selected a location for his enterprises.



Thomas H. Ince

Electro of this cut $2.00; *Mat* 25 *cents*

W. L. Hill of our Chicago office reports great success with Burton Holmes Pictures.

Many of his theatres have written him, among others the Marquette of La Salle, Ill., stating that they are getting results and receiving many comments on both the Burton Holmes pictures and the attractive advertising which he is sending out on this subject.

Mack Sennett Comedies for Paramount

Noted Producer to Release Two-Reel Pictures Bi-Weekly

MACK SENNETT, originator of Keystone Comedies and one of the best known producers in the country, has completed arrangements with the Paramount Pictures Corporation for the release of all his productions independently through Paramount. There will be one two-reel picture released every two weeks, the productions to be known as Sennett Comedies. Mr. Sennett recently severed his relations with the Triangle Film Corporation and there had been much conjecture as to his future plans.

Mack Sennett, Comedy Director Extraordinary

Electro of this cut $2.00; *Mat* 25 *cents*

For several days Mr. Sennett, Arthur Butler Graham, his attorney, and Charles O. Bauman, formerly of the New York Motion Picture Corporation and Triangle, who is associated with Mr. Sennett in his new enterprise, have been in negotiation with Adolph Zukor of the Famous Players-Lasky Corporation and Hiram Abrams of Paramount.

Mr. Sennett will make his production headquarters in Edendale, Cal., for which he will depart within the week. No announcement has been made concerning the personnel of the Sennett Comedies, though it is believed that several players who have been associated with the director in the past will be found in the cast of these new pictures.

Coming directly after the announcement that Thomas H. Ince will produce for Paramount and Artcraft, the news of Mr. Sennett's association with Paramount has caused considerable comment in motion picture circles. Mack Sennett is the originator of the style of comedies which have made him famous the world over, and which have set a standard for individuality in fun-making.

Mack Sennett, creator of Keystone mirth, was born in Hamilton, Canada, thirty-three years ago. When a very young man he came to New York and entered musical comedy. He was chorus man in several of the Casino productions and also on the road with De Wolf Hopper. In 1908 he joined the Biograph as an extra and filled in for about two years until his talents were recognized. Sennett was fond of burlesquing everything that Griffith did. Some of these offhand burlesques were so amusing that the management decided to let Sennett do a picture in the comedy department. He both acted and directed. Other members of the same department were Mabel Normand, Roscoe Arbuckle and Fred Mace. These were the big four of the comic films. Mr. Sennett went from Biograph to Lubin and produced further comedy pictures. Then in the fall of 1911 Kessel and Bauman sent him to California to establish a comedy studio. Mr. Sennett took with him Miss Normand, Mr. Arbuckle and Mr. Mace. Soon Keystones became the most popular film comedies in the world, the chief actors and characters in them being more universally known than any stage stars who do not speak the universal language of the screen. Sennett's gift of satire and burlesque is probably unexcelled in any of the arts. He not only has his own great productions to his credit, but he has drilled practically every prominent film funmaker in America.

Famous Players-Lasky Notes

Julian Eltinge, noted feminine impersonator, is on his way to the Lasky studio, where preparations are under way for his motion picture debut in Paramount Pictures.

Thomas Meighan, the champion all-around interstudio leading man, is doing considerable gymnasium work in preparation for a semi-caveman role in support of Billie Burke in an adaptation of W. Somerset Maugham's "The Land of Promise." Meighan is over six feet tall and has an excellent foundation upon which to build a caveman character, but thinks that the gymnasium work will put a few finishing touches to the role.

Greenwich, Conn., is still talking about the wild, untrammeled taxi cab that whooped through its classic streets with Marguerite Clark at the wheel. The Famous Players star is so tiny that several of the rural Sherlock Holmeses thought the car was running away, but investigation developed the fact that it was all for a Paramount Picture—an adaptation of one of the episodes from Mary Roberts Rinehart's "Sub-Deb" stories which will be called "Bab's Burglar."

Lina Cavalieri Now A Paramount Star

Celebrated Beauty and Operatic Star Signs with Famous Players-Lasky Corporation

ANOTHER important addition has been made to the long list of stars in Paramount Pictures by the engagement of Lina Cavalieri, the internationally celebrated Italian operatic star and noted beauty, who has contracted to appear in productions of the Famous Players-Lasky Corporation exclusively for a period of one year. According to the agreement just entered into, Mme. Cavalieri will star in two Paramount Pictures, one to be staged in September and the other in the Spring. This arrangement is made in order that the diva will not have to interrupt her triumphal operatic career as the star of the Chicago Opera Company, where she has been enjoying a tremendous personal success.

The acquisition of Mme. Cavalieri is an extremely important one both for Paramount and its exhibitors because of the fact that she is one of the best known women in the professional world, her reputation being international and her beauty having been the source of almost endless newspaper and magazine comment for the past several years. Not only is Mme. Cavalieri extremely popular in America, but she is the idol of the Latin speaking countries, her operatic career in Italy and in South American capitals having won her a popularity which is second to none in those countries.

The glory of Cavalieri reached even darkest Mexico during the days when that country was in a condition approximating peace. The diva made several highly successful appearances in Mexico City not very long ago.

The career of Cavalieri is more remarkable than any character she has ever enacted upon the operatic stage. Originally a little dancing girl in Rome, her marvelous beauty and grace won her a much coveted membership in the ballet at the opera house in Rome. Here her performances so charmed the King of Italy that by Royal command she was placed under the personal tutelage of Lombardi, the acknowledged peer of Italian vocal instructors.

Upon her first appearance in Milan, Cavalieri made a sensation which she repeated in Naples, Genoa and Florence. It was in Lisbon, however, that she made her official debut and was immediately proclaimed one of the greatest sopranos that Italy had ever produced. Upon her appearance at the Imperial Grand Opera in Petrograd (then St. Petersburg), Cavalieri captured not only the opera going public, but the Czar himself, and was soon a great favorite at court.

Cavalieri made her first appearance in America at the Metropolitan Opera House. She appeared with Caruso in "Fedora," repeating the triumphs which she had scored abroad. She remained a star at the Metropolitan until the opening of Oscar Hammerstein's Manhattan Opera House, where she continued as the chief stellar attraction until the close of Mr. Hammerstein's venture.

She then returned to Paris, appearing not only in the French capital, but in London, Moscow, Vienna and other principal European cities. Cavalieri then returned to America and joined the Chicago Opera Company, where she has again demonstrated her hold upon the popular fancy by winning tremendous acclaim from the Chicago opera goers.

Because of the fact that Cavalieri's popularity has always been based upon her radiant beauty as well as upon the quality of her voice, and that she was in fact a dancer before she became an operatic star, it is safe to predict that this same graceful beauty which made her an international celebrity will make her an ideal screen star.

It is planned that Cavalieri will center her producing activities in the east, either at the Fort Lee or New York studio of the Famous Players-Lasky Corporation. Though the stories of both of her productions have already been selected and are under course of preparation, the titles have not yet been chosen, and the announcement of the subjects has been deferred to a later date.

Paramount Successes for Open Booking

Following the marked success of his policy of making early Paramount productions available to all exhibitors on the open booking plan, President Hiram Abrams this week ordered a third batch of fifty-two pictures to be released on the same basis. One hundred four pictures had already been re-issued for open booking, and the third lot brings the total number of subjects available up to one hundred and fifty-six.

Many of the greatest successes of the Paramount Program are included in this list, as well as the most popular Paramount stars.

Heart of Jennifer.....Hazel Dawn
The Incorrigible Dukane....John Barrymore
Esmeralda .....Mary Pickford
Out of the Darkness.....Charlotte Walker
The Case of Becky.....Blanche Sweet
Peer Gynt .....Cyril Maude
The Explorer .....Lou-Tellegen
'Twas Ever Thus.....Elsie Janis
Voice in the Fog.....Donald Brian
The Fatal Card..Hazel Dawn and John Mason
Zaza .....Pauline Frederick
The Girl of Yesterday.....Mary Pickford
The White Pearl.....Marie Doro
Blackbirds.....Laura Hope Crews
The Chorus Lady.....All Star Cast
The Secret Sin.....Blanche Sweet
The Yankee Girl.....Blanche Ring
The Masqueraders.....Hazel Dawn
Carmen .....Geraldine Farrar
Still Waters.....Marguerite Clark
Madame Butterfly.....Mary Pickford
The Mummy and the Humming Bird....
.....Charles Cherry
Bella Donna .....Pauline Frederick
Armstrong's Wife.....Edna Goodrich
Chimmie Fadden Out West.....Victor Moore
The Gentleman from Ind.....Dustin Farnum
The Prince and the Pauper..Marguerite Clark
Mr. Grex of Monte Carlo....Theodore Roberts
"Jane".....Greenwood and Grant
The Unknown .....Lou-Tellegen
The Cheat.....Fannie Ward
The Reform Candidate.....Maclyn Arbuckle
The Immigrant.....Valeska Suratt
Denman Thompson's "The Old Homestead"
Lydia Gilmore.....Pauline Frederick
"Temptation" .....Geraldine Farrar
The Foundling.....Mary Pickford
The Tongues of Men.....Constance Collier
Mice and Men.....Marguerite Clark
The Golden Chance.....
.....Cleo Ridgely and Wallace Reid
My Lady Incog.....Hazel Dawn
The Ragamuffin.....Blanche Sweet
The Call of the Cumberlands..Dustin Farnum
The Spider.....Pauline Frederick
Pudd'nhead Wilson.....Theodore Roberts
Tennessee's Pardner.....Fannie Ward
Madame La Presidente.....Anna Held
Nearly a King.....John Barrymore
The Trail of the Lonesome Pine.....
..... Charlotte Walker
He Fell in Love With His Wife.....
..... Florence Rockwell
Blacklist .....Blanche Sweet
Out of the Drifts.....Marguerite Clark

Lasky Makes Trip

In the dictionary of Jesse L. Lasky, Vice-President of the Famous Players-Lasky Corporation, the word rest means jamming a Stutz roadster up hill and down dale, through mud and over deserts for the 3,000 long miles that separate New York and Hollywood, Cal., where the Lasky studio is situated.

That, at least, is the inference to be drawn from the fact that Mr. Lasky, accompanied by George Mooser, general manager of the Oliver Morosco Enterprises, is at this time engaged in this nerve-racking performance, having departed from the main office of the Famous Players-Lasky Corporation with the remark that he wanted a complete "rest." For that reason the day and date of Mr. Lasky's departure was kept secret and he made no fixed schedule of his route in order that the office could not possibly communicate with him until he had reached Hollywood.

LINA CAVALIERI'S LIFE STORY

The Romantic History of Paramount's New Star

This is the true story. It is the story as La Cavalieri told it, plainly and without airs, to Charles Henry Meltzer in the New York *American*.

Lina Cavalieri was baptized in Cardinal Gibbons' titular church — Sta. Maria, in Trastevere.

She is the child of humble parents. They came to Rome some time before her birth. Till then they had lived in the provinces, hardly, meanly, but not unbeautifully. For in Italy the bright sun and the fair face of Nature gladden even poverty.

It is not true, as we have heard, that in her childhood Lina Cavalieri sold flowers in the Piazza Colonna.

Not that she would mind admitting it, if it were true. For, after all the many tragic and romantic episodes in her strange life, she is very simple and very honest.

Her father was a working man, little, if at all, superior to a mere hod-carrier. He had a few bare rooms in one of the houses beyond the Porta Salaria. Unhealthful rooms, no doubt. The skirts of the Campagna are fine fever beds.

There were six children in the family, of whom two had died. And they were poor, so poor! Unless you have lived in Italy, you can have no notion how pitifully poor one may be, without perishing.

"Grace"

But, somehow, they did live, and the children went to a rough school where they were taught the rudiments.

Lina Like Her Mother

Lina, like her mother (who was beautiful and blessed with a rare voice), used to cheer herself, when all seemed dark, by singing to the accompaniment of her guitar. She sang very prettily, though she had no training, and at last she attracted the benevolent attention of a fifteenth rate *maestro*—a *maestrino* in the neighborhood, who acted as conductor at a minor music hall.

Mme. Cavalieri's Magnetic Smile

Then Lina, who had barely just turned thirteen, had the misfortune to lose her father. He left his wife and children penniless. What could they do?

Ah, that was the worst time of all. La Cavalieri has forgotten how it felt, though, to go hungry, as she did, for days and days—yes, till she all but starved.

You may imagine with what joy she accepted an offer made her at this crisis, to sing romanzas in that *maestrino's* Trastevere music hall.

They paid her about sixty cents a performance, and treated her, on the whole, kindly. Three weeks later she found another engagement, at a dollar a night, in The Piazza Navona. So, step by step, she rose till she became a favorite at The Roman "Eden," near the Ponte Garibaldi. There she was paid almost as much as the great French "stars," with their royal weekly salaries of $20 or $30.

Her dark, delicate beauty, of course, helped her. Many a man sighed for her. Many a man, maybe, committed crimes for her.

At last Lina la bella drifted, as was inevitable, to Paris, where in a way she became a celebrity with ten thousand francs a month at the Folies-Bergere.

But she had always longed to rise above the music hall. And, some years later, when she was turning the heads of the Grand Dukes (and many others) in St. Petersburg, she met Luisa Tetrazzini and the tenor Marconi. She sang for them. Marconi told her that, if she studied, she would succeed in opera.

For nine months or so she worked under the tuition of Mariani. Then she was engaged for the San Carlo in Naples, where she made her debut in "La Boheme."

From the San Carlo she went in turn to many Italian cities, singing the repertories of Puccini and Verdi and Giordano and Massanet and Mozart. Yes, Mozart. She also has appeared as Cherubino.

In Milan, at the Dal Verme, she "created" Thaïs, which, some two years ago, she sang (in French) at the Grand Opera House, in Paris.

That was just after her first season at the Metropolitan, where her charm and her sensational story, her temperamental acting and her jewels, were more talked of than her voice, which was not flawless, and her singing, which many did not admire.

Last season Lina Cavalieri took London by storm when she sang "Tosca."

As to her recent doings, have they not been recorded in all the newspapers?

"Beauty"

ABOUT THOMAS H. INCE

A Short Sketch of the Career of the Newest Paramount Producer

THOMAS H. INCE, who recently became affiliated with the Famous Players-Lasky Corporation, was born in Newport, R. I., in 1882. From his father, John E. Ince, a noted comedian of the early seventies, he inherited his histrionic talents, and through paternal influence associated himself with the profession at the tender age of 13 in the capacity of office boy in Daniel Frohman's office.

A few years later he commenced his career on the stage with a song and dance in "Poets and Puppets," a satire on "Lady Windemere's Fan." Henry Miller and May Irwin were in the same company. This appearance was followed by a small part under James A. Herne's wing in "Shore Acres," after which Frohman engaged him, but this time as a light opera comedian.

An important role with Edwin Arden in "The Ninety and Nine" constituted his next medium of appearance before the footlights. Later, William H. Thompson, the veteran, elevated him to a star in "For Love's Sweet Sake," a vaudeville headliner which remained on the boards for three years. Throughout the remainder of his career on the stage—which lasted until 1909—Ince was a vaudevillian. In 1909 Adam Kessel and Charles O. Bauman, heads of the then growing New York Motion Picture Corporation, decided that they needed a chief to take charge of their producing plant in California. So they selected Thomas H. Ince.

Immediately after his arrival in California to take up his new duties, Ince began the organization of a system—a system to which he has adhered strictly in his production of photoplays. As time progressed he startled the country by predicting that feature films would become popular. He made "The Battle of Gettysburg," one of the first spectacular multiple-reel features, and its amazing success bore out his statement. Then followed other massive productions, among which have been "The Wrath of the Gods," "The Typhoon," "The Bargain," "The Italian," "The Devil," "On the Night Stage," "The Cup of Life," "The Darkening Trail," "The Toast of Death," "The Man from Oregon," etc. During the summer of 1915 he began to devote his time exclusively to the production of feature plays, in pursuance of the plans of the Triangle Film Corporation, of which he was then one of the heads.

Ince's dynamic energy has earned for him an enviable reputation. If he perceives in a scenario the possibility of a feature, he revises it himself and produces therefrom a multiple reel story. His day is one of almost endless activity. He arises early when he is at his studios in the Santa Monica mountains, and immediately goes into consultation with his directors.

Thomas H. Ince in a Characteristic Pose

An hour later, having attended to the volume of correspondence and other business, he is on the stage, personally supervising every production then in the making. He coaches the actors, scrutinizes the settings and gives advice to his camera men.

The greater part of the afternoon Ince usually spends in the cutting and projecting rooms. His cutters, though experts, are not averse to suggestions from their chief, and in this way Ince is accounted responsible for every picture released by the company. That is the reason why so vast a majority of the criticisms of his productions have been exceptionally favorable. Ince has the faculty of detecting on the screen seemingly insignificant flaws that evade even the critical eye of the directors.

In the evening Ince can be found at home, poring over dozens of scenarios with his staff of authors. Each script is submitted to the director-general in the rough. Then if it is given his approval, it is placed into form for production. Once again, then, it must pass the test administered by Ince before it is given over into the hands of a subordinate director.

Help Us Help You

Advertising aid depends largely on you—the average merchant hasn't had advertising experience. Neither has the average Exhibitor. If he is wise he can be shown.

Paramount has offered through its Exchanges and from the main office an advertising service which has been of the greatest value to Exhibitors. But this can be enlarged and improved upon by teaching the Exhibitor how to make better use of the cuts and advice which we give him.

The cuts, for instance, such as the newspaper cuts of stars, the thumbnail and circular cuts, the Burton Holmes and short-reel cuts, as well as mats, single and double column of all stars, from which cuts can be made—all of them should be used. But it is only occasionally that they are used.

Then the trademark—does it appear in every advertisement and does the Exhibitor realize the advertising value of this trademark which not only advertises Paramount Pictures, but links up their theatre, in the minds of the public, with the national advertising and with the tremendous amount of publicity that Paramount Theatres everywhere are giving to these pictures.

The many uses of these cuts have been and will be further illustrated in PARAMOUNT PROGRESS. Keep your eyes open for them. Nothing is so good that it cannot be improved. You can make suggestions that will improve the hints we give.

Will you do it?

What you send into PROGRESS in the way of ideas is helping others, and what others do will help you.

PARAMOUNT PROGRESS

Issued Weekly by the Paramount Pictures Corporation in the Interest of Paramount Exhibitors and Those Who Are Going to Be

485 Fifth Avenue, New York City

B. P. FINEMAN, Editor

The New Editor Writes

ON another page of this issue is a story of the resignation of Mr. Harry I. Day, who for the past two years has been the editor of PARAMOUNT PROGRESS. A new man is now "sitting on the desk," as the saying goes among newspaper men. A new man who feels that it is up to him to take up the work where Mr. Day left off, and, if possible, advance it still further in the interest of exhibitors. It is this perfectly human desire to excel the past that leads to progress.

He has gone over the past numbers of PARAMOUNT PROGRESS very carefully, as well as the correspondence from exhibitors, referring to the publication of the magazine. Immediately he received a strong intimation that it would not be the easiest task in the world to exceed in quality and usefulness the past issues of PARAMOUNT PROGRESS. A bound volume of the old numbers of the magazine might very well be published under the general title of "Scientific Theatre Management," or "How a Motion Picture Theatre Should Be Conducted." Every branch of exhibiting has been carefully covered. Detailed advertising campaigns for exhibitors have been laid out; suggestions for conducting effective program magazines, newspaper and poster advertising campaigns, proper attention to lobby display, and the hundred and one other details that are of assistance to exhibitors, have been taken up and discussed in these columns.

That PARAMOUNT PROGRESS has been of great value to exhibitors is demonstrated beyond a doubt by a reference to the letters that have been received concerning the magazine. Hundreds of letters are on file praising the publication as well as letters of thanks for one particular article, or series of articles, that proved to be of assistance to an individual exhibitor. To reproduce some of them would be to lay the magazine open to the charge of lack of modesty.

Throughout every number of PARAMOUNT PROGRESS there is clearly discernible the Paramount policy of service to the exhibitor. A newcomer in the Paramount organization cannot help but be impressed by the strength of desire to serve Paramount exhibitors that is manifest everywhere. Every department seems to be co-ordinated for that one purpose. It is the basic principle upon which the entire organization seems to have been built.

A new member of the organization is immediately inoculated with the same bug. He wants to do something that will help the exhibitor. He wants to serve, too. He wants to "belong."

The pre-eminent position which Paramount holds in the film industry is a splendid exemplification of the first law of modern business, "He Profits Most, Who Serves the Best." It was adherence to this policy that obtained for PARAMOUNT PROGRESS the unquestioned position it now holds among publications of its type.

It goes without saying that the new editor will hew close to this mark. PARAMOUNT PROGRESS will continue to be published "In the Interests of Paramount Exhibitors and Those Who are Going to Be." Constructive criticism and suggestions will be welcomed heartily, as they have been in the past. PARAMOUNT PROGRESS wants every exhibitor to feel that it is his own publication, issued for his own particular assistance, and PARAMOUNT PROGRESS also wants every exhibitor to consider himself a contributing editor. If you have developed a new angle in exhibition that has proved of assistance to you, pass it on to your brother Paramount exhibitor. He'll do the same for you.

Growing Greater

THIS week Paramount Progress announces that three great artists have joined the Paramount producing and acting staff—Thomas H. Ince, Mack Sennett and Mme. Lina Cavalieri. Each name is one to conjure with. Thomas H. Ince. One of the greatest directors this marvelous industry has produced. The creator of "Civilization," "The Battle of Gettysburg" (exhibitors will remember this as one of the earliest of the great spectacular films), and a host of other scarcely less notable productions. He stands as one of those who have changed the "movies" into the splendidly artistic motion pictures that delight and entertain millions every day.

Then Mack Sennett. Another creative genius! The man who has brought cheer and laughter to the whole world. The producer who transformed screen comedy from a dreary, monotonous affair to the sparkling, care-forgetting, altogether enjoyable pictures that daily draw crowds to the theatres. Mack Sennett is the master from whom practically every prominent screen comedian learned the tricks of his trade. Even Arbuckle, who to-day stands alone in his particular kind of fun-making, was a pupil of Sennett's.

And Cavalieri. A world renowned beauty. More than merely a great operatic singer, she is a consummate actress. Musical critics have long recognized that an opera in which she appears is more than merely a succession of songs, however beautifully rendered. They know that a Cavalieri performance will also display those histrionic talents that the drama of the opera requires, but which, alas, so few of the other prima donnas possess.

The town of Galveston, Texas, has the ambitious slogan, "Growing Greater, Grander." Could any slogan be more applicable to the Paramount Pictures Corporation?

An Indication

ELSEWHERE in this issue is reproduced the heading of an article that was reprinted from Paramount Progress by the Dramatic Mirror. The Dramatic Mirror is one of the oldest theatrical papers in America, and was among the first of the stage publications to take up motion pictures. Recently, it has been conducting a vigorous campaign for additional exhibitor circulation, and, as a means to this end, has been devoting considerable space to the discussion of problems that prove troublesome to exhibitors.

The use of an article reprinted in its entirety from Paramount Progress, in that department, is perhaps the strongest compliment a trade paper could pay this publication. Generally speaking, the departments that concern exhibitor problems are pointed to with a great deal of pride by the trade papers, who emphasize the originality of the ideas contained in those sections.

Paramount Progress gracefully accepts the compliment. It is a splendid endorsement of the quality of material that appears in these columns. Paramount Progress also compliments Mrs. Lulu A. Deitz, the owner and manager of the Star Theatre, of Covina, California, who contributed the extremely interesting and valuable article to this magazine.

EXHIBITOR'S SERVICE DEPARTMENT

Message to the Exhibitor—No. 4

By Carl H. Pierce, Manager

This war has given the country new impetus; has taught us economies we never dreamed of before; has impressed upon us as a nation the value of co-operation; has made us think together, act together, work together. As a result, the nation is going forward with one purpose, as a unit, toward its avowed purpose to establish democratic principles on the earth.

In our Paramount organization we are paralleling our experience as a nation. The times have found us working closer and closer together, as a unit (Manufacturer, Distributor and Exhibitor—one equilateral triangle), to make better pictures; to give better service; to please the public.

Day by day finds improvement in the Paramount theatres; better service to the ushers and by the ushers; better music; better projection. President Wilson said in his Flag Day address: "Woe be to the man or set of men who stand in our way." We paraphrase this by saying: "Woe be to the poor projection, or to the discourteous ushers or the bad music or any old-fogyism that stands in the way of the modern Paramount exhibitor." Old things are passing away—courtesy, good service, good music, improved projection are the order of the day.

Why not try this on your ushers and employees, if you have not already done so—putting the notice where your patrons can see it:

COURTESY

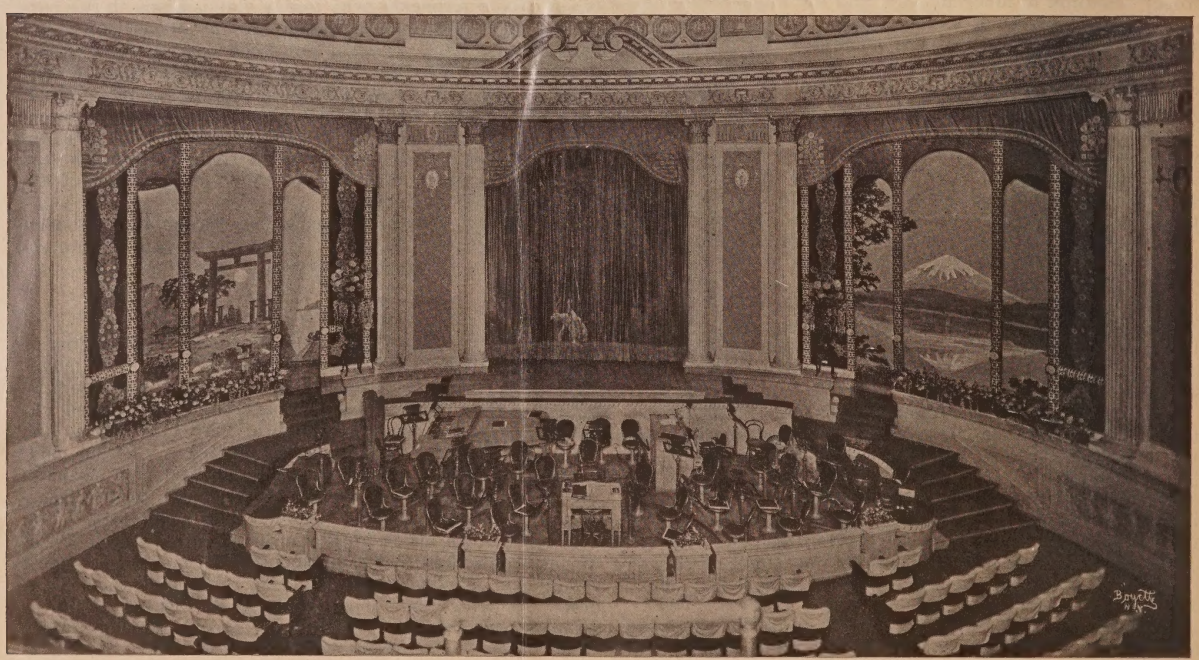
Every employee of this theatre is urged to make his first rule of life—outside as well as inside of our theatre—*Courtesy.*

No rule of life which is practised in spots and not in general is *genuine.* Everyone who works in this theatre, therefore, will endeavor to so conduct himself or herself that in the home, on the streets, as well as in this theatre, so that he shall be recognized for his *Courtesy.*

By following this rule we shall give to our patrons in this theatre the consideration which they are accustomed to in their homes. This is our duty to our patrons. It is also our duty to ourselves.

SERVICE

There are two kinds of *Service*—the kind you think you are paid to render—and the kind you render out of a heart that loves to be of service. Try the latter. Learn to live it. The man who renders service the way an untrained office boy watches the clock for closing time is wasting his time. Learn to give the kind of *Service* that anticipates a patron's wants. In your box-office window let a cheery "thank you" accompany each ticket sold. You'll be surprised to see how much easier you make life for yourself—to say nothing of the patron. In your position as usher, show the patron to her seat as if you liked to do it—not grudgingly. Study your public; learn where people like to sit. Some little remark like "Mrs. ———, there is a seat right here that I believe will be just what you wish." These little touches of graciousness are the patron's due and your due — something you owe to yourself, because every act of kindliness, or graciousness or service that you show a patron in our theatre is adding not only to your own worth as an employee and as a citizen, but is making friends for the theatre.



JAPANESE SETTINGS THAT THE RIALTO RAN WITH "THE JAGUAR'S CLAWS"

The photograph above shows the drops that were specially made to run with "The Jaguar's Claws" when Mr. Rothapfel showed this Paramount production at the Rialto Theatre, New York. The concealed lighting, thrown from the flower beds in front of the drops, gave exquisite effects on both drops—each scene seeming to be a jewel of a bit of landscape from Japan—in honor of the Japanese star, Sessue Hayakawa. Mr. Rothapfel's foyer, also, was decorated with Japanese banners; and his program was balanced with scenes from the film: "The Land of the Rising Sun." This photograph not only shows the Rialto seats in their summer dress but illustrates excellently the extensiveness of the Rialto orchestra and the beauty of the Rialto decorations.

Music Suggestions

by James C. Bradford
Musical Director, Broadway Theatre, New York

Big Timber

1. 2½. At Screening.
Danse des Petits Genies—Drigo (2/4 Allegretto).
2. 3. D. Stella greets Charles.
Adoration—Filippucci (4/4 Moderato).
3. 2¾. T. Don't Expect Me to Be Polite.
Serenade—Aitken (2/4 Allegretto).
4. 2. T. And He Calls This Home.
Indian Intermezzo—Herbert (2/4 Allegretto).
5. 2¼. D. Men at table eating.
For You a Rose—Edwards (4/4 Fox-trot).

REEL 2

6. 2½. T. After Breakfast.
Saskatchewan—Caryll 4/4 Moderato).
7. 3¼. T. Anchor Rope Broke.
Hurry No. 1—Langey (2/4 Allegro).
8. 2. T. Do You Have to Be a Brute?
Love in Arcady—Wood (6/8 Allegretto).
9. 3½. T. Fyfe Lends Charlie a Gang of Men.
*The Lorelei — Herbert (3/4 Valse lente).

REEL 3

10. 1¾. D. Dock.
Canzonetta—Herbert (2/4 Allegretto).
11. 1. D. Men playing cards.
Allegro Agitato No. 1—Keifert (2/4 Allegro).
12. 2½. T. Stella, Let Me Take You Away.
*The Lorelei—Herbert (3/4 Valse lente).
13. 2. T. June and Home.
Petite Ballet—Berge (Pizzicato) (4/4 Moderato).
14. 1¼. T. A Precious Possession.
Slumber Boat—Gaynor (6/8 Andantino).
15. 2. T. As Time Passes.
The Rosary—Nevin (4/4 Moderato).
16. 2. 2. Time Flies Swiftly.
Naila—Delibes (3/4 Valse lente).
17. 1. D. Stella falls from boat.
*Allegro Agitato — Langey (2/4 Allegro).

REEL 4

18. 3¼. D. Stella and Monahan on dock.
*Valse Triste—Sibelius (3/4 Lento).
19. 1¼. T. The Anguish of a Soul.
*Slumber Boat—Gaynor (6/8 Andantino).
20. 2¾. T. The Inevitable.
*Valse Triste — Sibelius (3/4 Lento).
21. 3½. T. The Wizard Has Faith.
Intermezzo—Grieg. From Sigurd Jorsalfar (4/4 Moderato).
22. 1. T. The Last Tie.
Adagietto—Bizet. From L. Arlesienne (4/4 Adagietto).
23. 2. T. A Beautiful Voice.
Longing—Wood (2/4 Moderato).

REEL 5

24. 2. T. When True Love Comes.
Midsummer Night's Serenade—Albeniz (3/4 Andantino).
25. 1. D. Fyfe at Grave.
Mighty Like a Rose—Nevin (4/4 Andantino).
26. 1¾. T. The Cut Direct.
Fleurette—Herbert (3/4 Allegro).
27. 2. T. Monahan Blocked, Etc.
Hurry No. 29—Minot (2/4 Vivace).
28. 4½. D. Monahan Sets Forest on Fire.
The Erl King—Schubert (4/4 Vivace).
29. 1. D. Stella Looks at Baby's Photograph.
*Mighty Like a Rose—Nevin 4/4 Andantino).
30. 1. T. Jack, I'm Home.
*The Lorelei — Herbert (3/4 Valse lente).

*Repeated selections.

The Undying Flame

1. 2½ At screening.
Ballet Egyptian — Luigini (1st Mov.) (2/4 Allegro non troppo).
2. 3½ T. Thera, the shepherd.
Ballet Egyptian—Luigini (2nd Mov.) (3/8 Allegretto).
3. 1½ D. Thera playing the flute.
Ballet Egyptian — Luigini (4th Mov.) (6/8 Andante—Start at flute solo).
4. 3½ T. Do this and my daughter.
*Kashmiri Song—Finden (4/4 Moderato—sentimento).
5. 2½ T. Oh moon of my delight.
Chant indoue—Korsakoff (6/8 Andantino).
6. 3½ D. Thera enters chamber of Princess.
*Kashmiri Song—Finden (4/4 Moderato—sentimento).

REEL 2

7. 3 D. Thera leaps from wall.
Aida March—Verdi (4/4 Maestoso) (2 1).
8. 3 T. Night and shadows falling.
Egyptian Ballet—Luigini (3rd Mov.) (4/4 Andante).
9. 2½ T. The high priest.
Festival March — Borch (4/4 Maestoso) (Strike gong before number starts).
10. 4½ D. Thera hurried into temple.
Il Guarnay—Gomez (4/4 Andante grandioso marcato).

REEL 3

11. ½ T. Morning in British Garrison.
Reveille — Trumpet (twice through) Assembly — Trumpet (twice through).
12. 3½ D. Soldiers talking to General Leslie.
The Rookies (March) Drum (4/4 Alla marcia).
13. 1½ T. Polo offers, etc.
Hurry No. 3 — Langey (2/4 Galop).
14. 1¾ D. Harry joins Grace.
*Kashmiri Song—Finden (4/4 Moderato—sentimento).
15. 1½ T. Eternal mystery.
Oriental—Cui (6/8 Andantino).
16. 3½ D. Grace defends old man.
In the Soudan—Sebek (2/4 Alla marcia).

REEL 4

17. 3½ T. In hall of dancers.
Arabian Dance—Grieg (4/4 Allegretto vivace).
18. 1½ T. Each man to his color.
Agitato No. 3—Langey (4/4 Allegro Agitato).
19. 2¼ T. Love ripens.
*Kashmiri Song—Finden (4/4 Moderato—sentimento).
20. 3½ T. Later that day.
Imperial Edward (March) Sousa (4/4 Alla marcia).
21. 2¾ D. Mrs. Harvey writing.
In Day Dreams—Herbert (Allegretto Moderato).

REEL 5

22. 3 D. Harry mounts horse.
Farandole—Bizet (2/4 Allegro).
23. 3 D. Mrs. Harvey meets Harry.
Less Than the Dust—Finden (3/4 Allegro agitato).
24. 1½ T. Father is making inspection.
Chanson indoue—Bemberg (3/4 Lento).
25. 2¾ T. The night's reflection.
Mecca (Valse)—Lemieux (3/4 Oriental valse lente).
26. 2 D. Vision of Thera and Princess.
*Kashmiri Song—Finden (4/4 Moderato—sentimento).

*Repeated selections.

All selections carried by G. Schirmer, Inc., 3 E. 43rd St., N. Y. C.

Music Cues Help

The following letter was recently received by the Paramount Exchange in Washington, D. C. It is one of many similar expressions of exhibitor-opinion regarding the helpfulness of features in PARAMOUNT PROGRESS:

Paramount Exchange,
Washington, D. C.

DEAR SIR:

Kindly forward cue sheet for "Great Expectations," as we use it next Saturday. We have mislaid the issue of PROGRESS with that cue sheet, but we play all the music for the pictures that they call for. We think it helps to make your photoplays a great success.

Yours very truly,
LAFAYETTE THEATRE,
Baltimore, Md.,
Wm. C. Harrington, Manager.

Better Service—Return Cuts

The Wm. L. Sherry Feature Film Company is making a strenuous effort to improve the service to their exhibitors by urging all to return accessories with all possible speed. Their instructions to exhibitors on this subject are very plain and comprehensive, and in printing them in PARAMOUNT PROGRESS we feel that all will be aided by following their advice.

Unless accessories of this kind are kept on the move and returned with all possible speed many exhibitors are deprived of material that would be of the greatest value to them.

"We are very short of some numbers shown in the catalog of Advertising Aids and are entirely out of others," writes Sherry. "If you have on hand any of the cuts or slides which you are not now using we will ask you to kindly bundle them up and send them to us. Mark the package carefully with your name or the name of the house so that due credit can be given you on our records for the return of the material. You will remember, or see by the letter posted in the front part of your catalog, that you hold these accessories subject to our call. With the open booking on 104 Paramount Pictures and more, so many houses are using Paramount our supply is very low. We have not had to call for any of these accessories heretofore and don't want to issue specific orders for the return of certain cuts, so please go over your supply carefully and send us what you don't need. We are in special need of small trade-mark cuts, one-column cuts of nearly all stars, especially in coarse screen, and thumbnail cuts of the more popular stars such as Pickford, Clark, Frederick, Ward, Stedman, Martin, Pennington, Huff and Hayakawa. We also want slides of all kinds."

"The vocation of every man and woman is to serve other people."—Tolstoi.

"In every enterprise consider where you would come out."—Maxims.

PLAYS of the WEEK

AT FIRST SIGHT

FAMOUS PLAYERS–PARAMOUNT
Released July 2nd.

Cast: Mae Murray, Sam T. Hardy, Jules Rancourt, Julia Bruns, W. T. Carlton, Nellie Lindreth, William Butler and Edward Sturgis.

Justine Gibbs is an attractive and highly American type of girl who rebels against a prearranged marriage, choosing instead, to follow the dictates of her own heart. She has been practically thrust into the hands of Ralph Gaylor, an insignificant society youth who is attracted to her chiefly by monetary considerations.

Hartly Poole, a successful young magazine writer, has a great deal of difficulty in completing a serial story which is current in one of the magazines. In desperation he applied to the editor for assistance, and is sent out to a deserted and supposedly haunted house in Justine's village. The two meet accidentally and the girl is immediately attracted to the author because of his complete indifference towards her.

Circumstances throw the two young people together and Justine's interest in Hartly rapidly increases. He confides his difficulties to her and in an endeavor to assist him in solving his problems she impulsively becomes involved in a very tempestuous but delightful romance which turns Hartly's admiration for the girl into love. Eventually as the old fairy tales state, "They marry and live happily ever after."

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BIG TIMBER

MOROSCO–PARAMOUNT
Released July 5th

Cast: Kathlyn Williams, Wallace Reid, Joe King, Alfred Paget and Helen Bray.

Stella Benton, a young society girl who has lost a beautiful singing voice through the death of her father, goes to live with her brother Charles, in his lumber camp. Charles Benton is having a struggle to make both ends meet and when his cook quits he presses his sister into that service, which necessitates her waiting on the hundred men that are employed in the camp. Jack Frye, a neighboring lumber man, meets Stella and falls in love with her, but the love is not returned. Seeing that she is overworked, Frye offers to marry her in spite of the fact that she does not love him. A child is born of this loveless marriage and the couple are reasonably happy until Walter Monahan, a wealthy lumber man, begins to make love to Stella. She gradually becomes tired of her husband, and when their child dies decides to leave him. Her voice returns and she makes a substantial success as a concert singer. Monahan, who professed a love for her, becomes indifferent, but she will not return to Frye in spite of his

(*Continued on page Twelve*)

How to Succeed in a Small Town

By Mrs. Lulu A. Deitz, Owner and Manager Star Theater, Covina, Cal.

(Here is a topic certain to interest a wide number of people, and for that reason, and because it is so clearly told, it is reprinted from Paramount Progress.—Editor.)

There has been a fatal tendency in the theater business in the past to look upon all small towns as just "small towns" with no distinguishing features. Small towns have as distinctive as are large cities and cannot be handled in this business by simply throwing out a bunch of pictures to the people, regardless of what kind of people they may be.

Covina is a small town of the high class type. The people who live here are from the educated

ture concerns, for this was the most important step of all. I have the Paramount people to thank for assisting most materially in my success, for there is no other concern's pictures more popular week after week than those which come to me from the Progressive Motion Picture Company.

Although the town has only a weekly newspaper, it is one of the best in Southern California, and I have advertised consistently every week, getting good results from it, and I also print an attractive program that carries my full bill for every night in the week. Although many other exhibitors in small towns say they can get no results

Reprinted from "Paramount Progress" by the "Dramatic Mirror" as part of its campaign for exhibitor circulation. —demonstrating the value of "Paramount Progress" to exhibitors.

Harry Day Joins Army

HARRY DAY, for the past two years the editor of Paramount Progress, enlisted last week in the United States Army Ambulance Corps. Mr. Day has already left for "somewhere in America" (it's Allentown, Pa. in this case), where he will attempt to master the intricacies of Ford-driving. The successful manner in which he has driven on other occasions, notably the printers of Paramount Progress, when the edition did not come out on time, and the Paramount art department, when he wanted some art work done in a hurry, enables us to assure the Secretary of War that he will not have a backward pupil on his hands in old Harry Day. Affixed to this account is a photograph of Mr. Day. It is not a very good one, but it is all that is available. In his modesty, he has not had a photograph of himself taken for

some time, and this snapshot, taken at his desk in the Paramount office, had to be used. It really does not do him justice, ladies. He is really a handsome

(*Continued on page Twelve*)

These Live News Stories have been sent to the Motion Picture trade papers for publication this week. Published here for your information on Paramount activities

Paramount News

Paramount Activities for Paramount Exhibitors

Vol. I. No. 19. + + + **THURSDAY, JULY 12, 1917** + + + **Reprint for your Publicity**

NEW VEHICLE FOR JACK PICKFORD AND LOUISE HUFF

"What Money Can't Buy," from George Broadhurst's Famous Play, Next Paramount Release of Popular Star Team

"What Money Can't Buy," an adaptation of George Broadhurst's popular play of that name, starring Jack Pickford and Louise Huff, will be released by Paramount on July 16th. This is the fourth production in which Jack Pickford and Miss Huff have appeared together, and their popularity is steadily increasing. Booth Tarkington's "Seventeen" created a most happy impression concerning the ability of this youthful pair of co-stars, which Dickens' "Great Expectations" and Gene Stratton Porter's "Freckles" served to augment.

The story of "What Money Can't Buy" concerns the Balkan principality of Maritzia and is as follows:

Madison Hale, a wealthy American financier, and Govrian Texler, financial advisor to the King of Maritzia, are rivals for control of a concession for a transcontinental railroad to be run through the country. The American is operating from New York through agents in the kingdom.

Young Dick Hale, having completed his college education desires to visit Maritzia which was the birthplace of his mother's grandfather. Upon his arrival, Dick meets Princess Irena, who is traveling incognito, and the two fall in love, much to the chagrin of Ferdinand Vaslof, a young officer, and nephew of Texler. Young Hale is induced to accept a Lieutenancy in the Maritzian army through the influence of the Princess. The elder Hale, fearing that he will lose the concession, embarks upon his yacht for the principality, where he undergoes a reversal of opinion concerning the impending marriage of his son and the Princess, to which he had objected.

Through a trumped-up charge, Dick is put in jail by Texler and is placed under the custody of Ferdinand despite the efforts of the Princess to save him. Thereupon she induces the elder Hale to take her and her two small brothers aboard his yacht as prisoners. Hale then enters the council chamber and forces the King to permit him to take over a huge loan, which Texler has held over the weak monarch's head in forcing him to comply with his demand.

SESSUE HAYAKAWA
LASKY-PARAMOUNT STAR

VIVIAN MARTIN and SESSUE HAYAKAWA
in
"FORBIDDEN PATHS"
LASKY-PARAMOUNT

Hale thereupon obtains a release for his son, reaching Ferdinand's castle just in time to save Dick from brutal tortures at the hand of his captor. Ferdinand himself is made prisoner, and Hale sends a message to the Princess that she may return from her enforced yachting trip. The nobility of Dick's antecedents is established and of course his marriage to the Princess is thereby doubly blessed.

An exceptional cast is assembled in support of Jack Pickford and Louise Huff, namely Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Cruze, James Neill and Bliss Chevalier.

Marguerite Clark Takes Boxing Lessons

Diminutive Star Goes into Training for Unique Part in Sir Arthur Pinero's "The Amazons"

The cry for realism in the staging of photoplay productions has its remarkable dilemmas for the stars and for motion-picture directors. Fancy the inward feelings with which Marguerite Clark and Director Joseph Kaufman read that portion of the script of Pinero's "The Amazons" which details a boxing bout between two of the girls in the story, when they began to make preliminary studies for the staging of this forthcoming Paramount Picture

Diminutive Miss Clark is most peaceful by nature, and has never participated in fisticuff adventures even in her school days, though that is considered permissible in some of the best families. She has never even seen a prize fight, though that is still more permissible in still more of the best families! Though Mr. Kaufman is distinctly qualified for membership in that interesting club called the Good Fellows, he has never devoted any amount of time or thought to the general subject of the squared circle. After talking the matter over with Miss Clark, the director decided that, in view of the fact that thousands of people who will see the production upon the screen will have witnessed boxing matches of one kind or another, it was incumbent upon him to place upon the screen the most realistic and authentic scene possible.

The best way in which to accomplish that desideratum was to engage a real pugilist to supervise the proceedings. Mr. Kaufman talked the matter over with Albert S. Kaufman, manager of the Famous Players studio, whose membership in the City Athletic Club pointed to him as a logical advisor. The studio manager promptly suggested the engagement of Jack Denning, well-known prizefighter with whom he had become acquainted in the gymnasium of the club.

As a result of this conference, Denning was engaged and proceeded to take over active supervision of the technicalities involved in staging Miss Clark's bout. The consequent realism which is injected into this part of the action is one of the funniest screen episodes imaginable. Picture Marguerite Clark seizing the ropes in her corner of the ring and stamping her feet for all the world like Jess Willard preparing to pound some other giant to a pulp! Imagine Miss Clark landing hooks and jabs, swings and uppercuts with neatness and precision upon the countenance of her adversary—and stopping a few fast ones with the adorable Clark nose itself! There are a hundred and one little touches to these scenes at which everyone who has ever seen a boxing match will howl with glee.

Director Kaufman insisted that Denning take as long as he needed in perfecting the pugilistic episodes after Miss Clark had spent several days getting the stiffness out of her arms as a result of the first day's work with the gloves. As a result, the screen is going to see some of the fastest fist work that it has seen since Douglas Fairbanks first broke loose, when "The Amazons" is released by Paramount.

Prepare for Aug. 5th!

On That Day Paramount Inaugurates Its Selective Star Booking System

BIG ADDITION TO FAMOUS PLAYERS-LASKY STUDIOS

New Stage, 80 x 200 Feet, Added to West Coast Plant for Production of Paramount Pictures

The tremendous production schedule which has been laid out by the Famous Players-Lasky Corporation in its preparation of Artcraft and Paramount photoplays for release under the new "Star Series Selective Booking" has rendered necessary the erection of still another new stage at the Lasky studio in Hollywood. For the last two years the work of increasing the productive capacities of the studio has been going on almost ceaselessly either in the form of building new stages and administrative buildings or in the remodeling of those which form part of the original equipment of the plant. The Lasky yard itself has been more than doubled in area, and Mr. Lasky's ranch outside of Hollywood is continuously being put into service for many big spectacular scenes.

A short time ago, after the completion of stage number three, work was begun upon the building of a huge swimming tank in the yard. With the completion of this tank, the studio manager, Milton E. Hoffman, has now authorized the construction of stage number four immediately adjacent to the tank and so arranged that this stage and the tank can be used simultaneously as settings for any big scenes requiring both aquatic and terrestrial backgrounds.

Stage number four, as the new platform will be called, will be 200 x 80 feet, which is the same size as stages numbers two and three. It will be fully equipped with the latest electrical appliances and telephonic devices.

VIVIAN MARTIN and SESSUE HAYAKAWA
in "FORBIDDEN PATHS"
LASKY-PARAMOUNT

Cuts appearing on this page are from regular press book service. Secure them from your exchange for your newspaper and program publicity

Plays of the Week

(*Continued from page Ten*)

pleadings. Monahan, jealous of Frye's success, sets fire to his holdings and is caught in the act. Friends advise Stella of this, and she immediately returns to the lumber camp and there, at their home, finds Jack, heart broken, his holdings on fire, facing ruin unless a rain should extinguish the conflagration. She offers to use her own money to retrieve his lost fortune and as she goes into his arms a heavy downpour of rain comes and Frye's holdings are saved.

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PARAMOUNT BRAY PICTOGRAPHS

Seventy-sixth Release

In this, the 76th release of the Paramount Bray Pictographs, subjects of timely and topical interest are shown, that are sure to have a strong appeal for every type of Motion Picture audience.

THE KEY TO BEAUTY—

is an exposé of the methods employed by some of our famous stage beauties in preserving and developing their charms and is sure to find favor among the gentler sex.

OTTO LUCK and THE RUBY RAGMATZ—

This part of Pictographs concerns the further adventures of Otto Luck, who is firmly establishing himself in the hearts of all who see him.

THE LATEST KINKS IN CANNING—

This subject deals with the various methods of canning and preserving foodstuffs, and in view of the fact that the food question of to-day is occupying a prominent place in the minds of the American public, it is sure to be a highly interesting subject.

Day Joins Army

(*Continued from page Ten*)

chap. (Address U. S. A. Ambulance Corps, Allentown, Pa.)

There was no one more popular among his office-mates than Harry Day. The quietly efficient manner in which he went about his work was reflected in the quality of the magazine he edited. His work is known to practically every exhibitor in America. His departure is sincerely regretted by his associates, tempered only by a regard for the cause of his leaving.

"It is better to learn late than never."—Maxims.

"You should go to a pear tree for pears, not to an elm."—Maxims.

"He bids fair to grow wise who has discovered that he is not so."—Maxims.

"A fair exterior is a silent recommendation."—Maxims.

Jack Pickford and Louise Huff in "What Money Can't Buy"

From George Broadhurst's famous play—two big stars—a Lasky production

Notes for Ad. Copy

THE STORY—A modern story telling of the plucky, uphill fight of a rich young American for the love of a princess.

THRILLS—The story is from the celebrated play of the same name by George Broadhurst, and the popularity of the play is enough assurance of the exceptional quality of the picture.

THE STARS—Jack Pickford and Louise Huff are supported by a remarkably strong cast, including Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Neill, James Cruze and Bliss Chevalier. Directed by Lou. Tellegen.

Paramount Pictures
Always something new

George Beban in "The Cook of Canyon Camp"

A love story with Beban — a big star — a Morosco production

Notes for Ad. Copy

THE STORY—The story is that of the chef of a lumber camp who lived only that he might call the woman he loved his wife; and to be the owner of a "flapjack palace."

HEART INTEREST—This picture contains more than the usual blend of pathos and humor that has made Beban famous.

THE STAR—George Beban is, undoubtedly one of the greatest of character actors on the screen, and his great work, with the help of a strong cast, makes this picture one of the best of his many artistic productions.

Paramount Progress

Volume 3 NEW YORK, AUGUST 9, 1917 No. 37

Dorothy Dalton

A new star in Paramount Pictures. Miss Dalton will appear in eight Thomas H. Ince productions during the coming year.

Two Popular Stars in Paramount Pictures

Wallace Reid and Sessue Hayakawa, Who Are Among the Foremost Favorites of the Screen

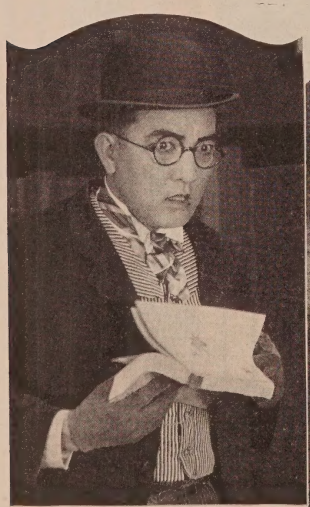
Wallace Reid

Wallace Reid, one of the most popular male stars on the screen to-day, first attracted attention among screen patrons in "The Birth of a Nation."

When a fitting "Jose" was desired for Geraldine Farrar's "Carmen" Mr. Reid was selected for the part. His physical prowess, as well as his unquestioned dramatic ability, have advanced him in popularity until he is to-day one of the biggest stars in Paramount Pictures. Among his best known Paramount successes are "The Golden Chance," "The Yellow Pawn," "To Have and to Hold," and "Big Timber." Mr. Reid will star in eight big productions during the next year.

Sessue Hayakawa

Sessue Hayakawa has brought to the American motion picture the mysterious, the magic and mystic of Japan. No foreign-born actor of a generation has won so many admirers as this brilliant young Japanese, whose interpretations of the problems of the Oriental in Occidental lands has given him a unique place in the motion picture firmament. His wonderful playing in "The Cheat," "Alien Souls," "The Soul of Kura-San," "The Bottle Imp" and "The Jaguar's Claws" foreshadows brilliant and popular productions, of which he will contribute eight through Paramount to exhibitors during the coming year.

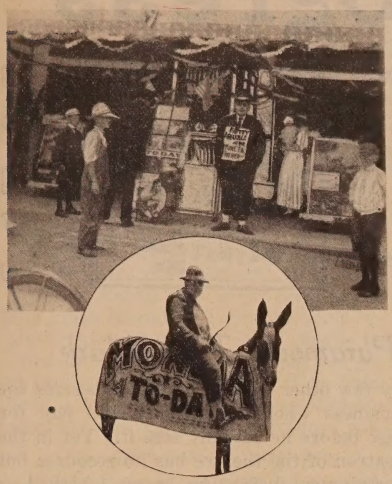


How Sessue Hayakawa will appear in the picturization of "Hashimura Togo."

Hayakawa as "El Jaguar" in "The Jaguar's Claws," one of his recent successes.

Reid and Hayakawa Are Two Sure-fire Drawing Cards

Advertising Arbuckle



There's a man in Cleveland, Tenn., who looks like "Fatty" Arbuckle. The cuts above show how the live manager of the Moneta Theatre used him to advertise "The Rough House."

Paramount Theatre Raises Prices

The Art Theatre, Redondo Beach, California, recently raised its price of admission to 15c. for adults and 10c. for children under twelve years of age. Children under five, when accompanied by their parents, are admitted free.

In making the announcement of its increase in price to the patrons of the theatre, the management described as its reason "the constant advance in cost of nearly everything which enters into the exhibition of motion pictures, and the fact that it is showing only the foremost productions of the silent drama."

Paramount Pictures are shown at this theatre for four-day runs.

Getting Something for Nothing

How George Carpenter, Now an Exhibitor, Got a Railroad to Pay for His Advertising

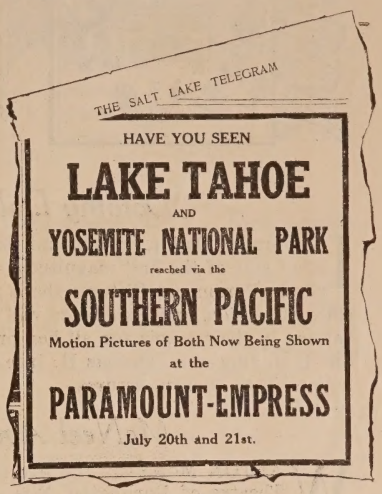
George E. Carpenter not so long ago was Publicity Manager for the Paramount Exchange in Salt Lake and in charge of the Exhibitors' Service Department for that district. Recently, George branched out as a full-fledged Exhibitor himself, managing the Paramount-Empress Theatre in Salt Lake City, one of the largest photoplay theatres there.

One of the first things he did after he assumed the management of this theatre was to make arrangements to get newspaper advertising for nothing. It can't be done? George did it.

The Paramount-Express Theatre shows the Burton Holmes Travelogues every week. The release that Mr. Carpenter showed last week pictured the beauties of the Yosemite National Park. The Southern Pacific Railway runs through that district and carries thousands of excursionists to the great national park. Being a live showman, Brother George got in touch with the District Passenger Manager for the Southern Pacific, and made arrangements for the railway to advertise the showings of this Paramount-Burton Holmes release at the Empress Theatre. Result—the theatre got about 200 lines of advertising for nothing and the railroad was able to show to the people the beauties of one of its main excursion points.

Adjoining this story is a reproduction of the advertisement that appeared in the Salt Lake *Telegram* which was paid for by the Southern Pacific Railway.

It occupied a space two columns wide by 100 lines deep. George is now doping out new methods of getting something for nothing.


THE SALT LAKE TELEGRAM

HAVE YOU SEEN

LAKE TAHOE

AND

YOSEMITE NATIONAL PARK

reached via the

SOUTHERN PACIFIC

Motion Pictures of Both Now Being Shown at the

PARAMOUNT-EMPRESS

July 20th and 21st.

Here is a reproduction of the ad that a soulless corporation paid for

Fatty Knocks 'Em Dead

Walton McNeel, proprietor of the Crystal Theatre, Burlington, Wisconsin, says that when he showed "The Rough House" with Fatty Arbuckle he had to "open wide all the doors and let the laughter out, in order to save the roof of his house."

"It is Quality that's remembered. Price is only recollected."

THREE FAMOUS PARAMOUNT STARS

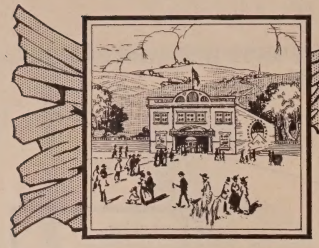
GEORGE BEBAN

ENID BENNETT

CHARLES RAY

If Your Lobby Display Is Good, Send Us a Picture of It

Paramount Progress



A magazine of service issued weekly in the interest of Paramount Exhibitors and those who are going to be. Published by

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

B. P. FINEMAN, Editor

Dorothy Dalton

IN Dorothy Dalton, Paramount Exhibitors will have another star of the first magnitude. Like the other luminaries in Paramount Pictures she is a player of proven box-office attraction, and Exhibitors will be wise to make reservations in their towns for all her productions immediately. She is to appear in Thomas H. Ince productions—a certain indication of quality pictures.

McNeel Again

WALTON McNEEL, the live manager of the Crystal Theatre of Burlington, Wis., comes back this week again with this squib. He says that it is his own personal experience:

Before Using Paramount Pictures

Patron to Exhibitor: "What's the picture to-night?"

After Using Paramount Pictures

Patron to Exhibitor: "Are there any seats left?"

Get a Slogan

HAVE you any particular slogan for your theatre? Do you utilize some descriptive line or motto in your advertisements and on the matter that goes to the people over your mailing list? If you do not, you are overlooking a good bet.

Theatres have personality no less marked than individuals, and there is no more potent means of conveying to the minds of the theatre-goers an impression of personality than a good slogan. The Rialto in New York uses "The Temple of the Motion Picture," and the Strand calls itself "A National Institution." One simple line that speaks volumes and has been utilized all over the country is "The Home of Paramount Pictures."

If you haven't already adapted a slogan, do so at once. You will find it effective.

Hot Weather Business

ABOUT this time every year Exhibitors commence to complain of the hot weather. Personally, we have always been of the opinion that a cool, well-ventilated theatre doesn't suffer any marked depreciation in attendance during the hot spells. As a matter of fact, there is one well-conducted theatre in our neighborhood that is much cooler than our own little flat, and for that reason we frequently spend an evening there. (Confession note: we are a movie fan.) The Exhibitor, however, first let us know by a well-written letter that his place is more comfortable during the hot weather than most residences.

Try doing the same thing. Tell the people in your town that your theatre is a cool, comfortable place and see if they don't come to find out if this is so. But first, be sure that your theatre is all that it should be in this respect.

Use the Paramount Trade Mark

THERE are very few other lines of endeavor besides the amusement business where a customer will pay for his merchandise before he actually sees it. Yet in the show business the patron of the theatre has no recourse but to pay for his entertainment before he knows whether or not it will amuse him.

When the motion picture theater-goer visits a theatre he naturally is unable to know what sort of a picture he is going to see. He will have some idea of the quality of the production, however, if he knows the name of the producer.

For this reason Paramount is spending many thousands of dollars to familiarize motion picture theatre-goers all over the country with its trade mark, and to make them realize that its productions are foremost in quality.

It is absolutely up to the individual Exhibitor to take advantage of this customer confidence that Paramount has built up by years of high quality in production. The most obvious way for him to do so is to display prominently wherever he can the Paramount trade mark. The theatre-goer has been educated to recognize this trade mark as an indication of the highest standard in motion picture production.

Paramount Progress and House Organs

THE Editor of *Motography*, for no reason in the world that we can discover, came out in his last issue with a philippic directed against house organs. We don't call PARAMOUNT PROGRESS a house organ. We have named it, and have earnestly tried to make it, "a magazine of service." We suppose, however, that Brother Woodruff includes us in the category of house organs.

We have written him stating that we believe PARAMOUNT PROGRESS serves a very definitely useful purpose in the motion picture industry at large and more particularly to Paramount Exhibitors.

Don't you agree with us? We would like very much to have your opinions as to whether or not PARAMOUNT PROGRESS is of assistance to you. If you write us about it, tell us specifically what departments have been of most service to you.

He Knows!

MR. GEO. LANSING, manager of the Irving Theatre, Catskill, N. Y., has just signed contracts for the complete output of the Paramount Pictures Corporation. The house has been running three Paramount Features every week for some time. Mr. Lansing has added the Burton Holmes Travelogues, Black Diamond Comedies, Klever Komedies and Bray-Pictographs, thus using the entire program Paramount offers him with an extra third feature each week.

Have You Signed for ALL the Paramount Pictures Yet?

A Man You Ought to Know

He's the Foreman of the Composing Room of the Newspaper in Which You Advertise

THERE'S a good man for you to make a friend of in your city. His name is Mr. Composing Room Foreman and he works on the daily paper in your town.

Maybe you know him well enough to call him by his first name. If you do, it's seven to five you are getting good lay-outs for your ads in your local papers. Maybe you never have given him much thought. If you haven't, begin to think about him now. Maybe he works in an office where its hard to get to him when he's working. If he does, have a little talk with the advertising manager and ask him to introduce you.

HE WANTS GOOD-LOOKING ADS

The foreman is anxious to make good-looking ads. He doesn't like a big blob of smear in his paper with your theatre's name under it any more than you do. He cares more about ads than he does news, too, and if he had his way he'd give preferred position to every ad he could. The newspaper to the ad foreman or the ad make-up man is a sheet to spread the beauties of typography and ad makeup before the world. That's all a good ad foreman thinks of and he's your friend from the very start.

PAY HIM A VISIT

Therefore, it's a good thing to know him. Take a half day off this week and drop in to see him about 10 a. m. (if he's on an afternoon sheet). Tell him who you are and compliment him on his work, not necessarily on your ads, but on any good-looking ad you happen to remember. Don't be afraid to hand him a cigar. Most good foremen smoke.

If you come to him with a little problem in makeup you'll make a bigger hit. Ask his advice. See what he thinks about the position of your cut in your ad, what he thinks about the size and style of type. If you've a particular hobby, ask him what he thinks of it. Don't tell him that's what you want and that nothing else will do. Don't make him think you are ordering him to do a certain thing. Let him know you respect his opinion and if it is at variance with yours, make it a point of favor to ask him to do it your way.

Usually the foreman is better fixed to know what looks right than you are. He may not be the ad expert you are and he may not know how to write the copy that pulls, but once the copy is written its odds on that he knows how to splash it in the most effective type and position.

Don't send a messenger to the foreman with instructions as to what you want. Wait until you and he are good friends before you do that. Make him trust you and show him that you trust him. Give him copy that's clearly written and give it to him when he wants it, not when he's trying to jab four columns of local news into a second edition that has room for only two.

WRITE PARAMOUNT PROGRESS

Then here's a last suggestion—there are lots more that might be made—if you have problems of ad work and trouble with your local paper's work that you think we might help you with, write in to Paramount Progress and see if we can't suggest something of benefit to you. We're anxious to help you just as much as the good foreman is.

♠

Paramount-Bray Pictographs —80th Release

The 80th release of the Paramount-Bray Pictographs maintains the previous high standard of that subject in interesting and novel presentments upon the screen of entertaining topics.

The working of the Fansworth Institute of New York City, where the deaf and dumb are taught to hear and talk by means of the sense of feeling is interestingly and completely portrayed in this number.

Otto Luck, the hero of countless movie adventures, is also seen in this number, in "A Flivvered Romance," perhaps the most amusing cartoon in which this unique character has yet appeared.

The beach sports in southern California showing scores of beautiful girls in bathing suits that are not considered conventional at all bathing beaches, also makes an excellent hot-weather attraction.

In the oval, and at the left of the lay-out are two poses of Madam Cavalieri, the celebrated prima donna, who will be seen shortly in Paramount pictures.

Madam Cavalieri is not only a beauty of international repute, but also possesses histrionic abilities of the highest order

The bathing scene, and the picture of the lady gazing coyly, with her dress above her knees, are from Julian Eltinge's first Paramount production, "The Countess Charming." And the lady is no lady at all—we mean she's only Julian Eltinge.

Madam Cavalieri and Julian Eltinge—Two Big New Paramount Stars

Half a Hundred Reasons for Booking

Paramount-Mack Sennett Comedies

Exploitation Plan—Marguerite Clark in "The Amazons"

Advance Post Card Copy

"The Amazons," with Miss Marguerite Clark as the star, will come to the ..... Theatre on ..... Kindly keep this card as a reminder of the date. This is the play by Sir Arthur Pinero that had such a successful run on Broadway with Miss Billie Burke. You will surely want to see it without fail. Miss Clark does some very remarkable "stunts" such as you have never seen her do before.

The ..... Theatre.

Lobby Display

Fit your lobby up with trapezes, pulleys, etc., just like a gymnasium. You can probably get this equipment loaned for the time during which you show "The Amazons."

Fit your theatre up the usual way that gymnasiums are equipped—oars crossed on the side walls, college banners on the boxes and hung from the proscenium arch, basket balls, footballs, boxing gloves on the balconies, a big trapeze hung from the roof, and have your ushers fitted up in regulation gymnasium suits.

Window Display

Why not make this the occasion of a week's display in the department store and sporting goods windows of gymnasium and outing wear for girls and boys, giving the tip to these distributors; having them make an "Amazons Week" in your city—featuring your photoplay in their windows, with window cards of Marguerite Clark and display cards concerning the production. If they could engage young girl demonstrators, and have display cards saying something like this: "This is the way that Marguerite Clark trains for a perfect physique (see 'The Amazons' this week at the ..... Theatre)" it would help to attract attention to your show. It would also help to sell their goods.

Street Advertisement

You might, if you choose (because Miss Clark does some excellent horseback riding in this picture) have young ladies riding through your city, with the production advertised on banners or on the saddle blankets, with lines like these: "See Marguerite Clark ride, in 'The Amazons,' coming to the ..... Theatre."

Advance Letter Copy

My Dear Mrs. .....:

Here are extracts from a letter received to-day from one of the Paramount Pictures Corporation executives about Miss Marguerite Clark in "The Amazons." I thought that this comment from so high a source would undoubtedly interest you, and I am sure that the picture will.

"To describe all that 'Lady Tommy' (Miss Marguerite Clark) does in this picture would be like taking you through some of the exploits of Douglas Fairbanks, in one of his inimitable flights of daring. In the opening scene, where her mother, the Marchioness, is having her trained in the so-called 'manly' arts, Miss Clark is seen in a gymnasium doing all sorts of gymnastic 'stunts'—from revolving like a top in a trapeze to boxing several 'rounds' with her sister.

"She goes through all sorts of experiences before she finally is won by the man who loves her; she jumps from a window; swings along the branch of a tree, high from the ground; knocks out a thug; climbs the vine-clad wall of her own mansion to the third or fourth story window; swings from the sky-light of the gymnasium and lets herself down the rope like a regular athlete. Again, her lover rescues her from the back of a runaway horse, drawing her into his arms in the automobile in which he is pursuing the runaway. Altogether, the film is not only exciting, full of comedy, but possessed with the inimitable charm which characterizes every one of Miss Clark's films."

"The Amazons" will be shown in this theatre on ..... Kindly come with your friends to the theatre as early as you can, because this is a photoplay that will be sure to please everyone and the demand for seats will be tremendous. I might add that this is the first of Miss Clark's special "star series" Paramount productions—special in expense, special in quality, special in attractiveness to you.

Yours for Service, and for Quality,

The ..... Theatre,

.....

Manager.

Throw-Away Copy

Can you imagine Marguerite Clark doing a giant swing on a trapeze? Or jumping from a second story window and swinging on a limb of a tree to the ground below? Or galloping madly along on a runaway horse, only to be snatched to safety by an English army officer in an automobile? Or as a pugilist in an prize fight? She does and is all of these things in "The Amazons," now playing at the .....

You Can't Afford to Miss
Marguerite Clark in
'The Amazons'
By SIR ARTHUR WING PINERO
Miss Clark's Most Delightful Characterization—Playing all this week at the
PARAMOUNT THEATRE
5th and Market Streets

MARGUERITE CLARK in 'The Amazons'
Paramount Pictures
This remarkable photoplay is not only a signal triumph for Miss Clark, but it is a decided step forward for motion pictures.
SIR ARTHUR WING PINERO
Famous dramatist, wrote the play, which was shown on Broadway for a long season. You remember the Marchioness of Castlejordan and her three daughters, whom she tries to makes boys by so clothing them. Well, Marguerite Clark plays the one that likes it, and it's some playing.
PARAMOUNT-BRAY PICTOGRAPHS
Unexcelled Music War Pictures
ALL THIS WEEK AT THE
Paramount Theatre
FIFTH and MAIN STREETS

Mats and Electros of these cuts may be obtained from your exchange. You can change the type matter in the ads if you wish.

Exploitation Plan—Jack Pickford in "The Varmint"

Advance Post Card Copy

"Boys will be boys" is an old and all too true saying. However, they do not always stay boys. Owen Johnson, in his Lawrenceville School tales, captured the lore of the boys' boarding academy and put it into books. Paramount has taken it from the book and put it on the screen for you and your friends and called the play, "THE VARMINT," with Jack Pickford and Louise Huff in the leading roles. It will be at the Paramount Theatre next week.

Advance Letter Copy

Dear Sir (or Madam):

Br-r-r-r! Gee, but don't you hate to get up on a cold winter morning and shut the window? I know I do and I think you do, too. John Humperdink Stover, called by his friends "Dink" and by his enemies "The Varmint," invented a window-closing device when he went to prep school. But that is only one of his many adventures.

When he arrived he was very "green," and the other boys had lots of fun with him; but he, being a real, honest-to-goodness American boy, was always getting into mischief, and so earned for himself the title of "The Varmint." Who could better portray the leading part in Owen Johnson's well-known Lawrenceville School stories than Jack Pickford? Nobody! We agree with you.

If you like stories and plays with real boys and girls (or should I say girl—when speaking particularly of Louise Huff?), you certainly will enjoy seeing the Paramount picturization of "The Varmint" when it is shown at this theatre on .....

Tell the youngsters that there is a real football game on the screen, as well as other athletic games of interest to them.

May we hope to have the pleasure of seeing you during the showing of this play? We sincerely hope we may.

Cordially yours,

..... Theatre,
Manager.

P. S.: Do you get our weekly program regularly? If you wish to receive it, just leave your name at the box office or with one of the ushers and it will come to you each week in advance.

Lobby Display

As a suggestion for lobby display of this production, one of the best things that can be done is to get a lot of sporting goods—football togs, baseball togs, pennants, etc., from your local sporting goods house and dress up your lobby with them. It is possible that your lobby may lend itself to the work in such a way as to dress it up as a college boy's room, with signs, pennants, sporting goods, etc.

The quantity of material needed will depend upon the size of your lobby and the amount of display you are able to give to this without interfering with the free passage of patrons.

Street Display

You can get eleven boys dressed as a football team. You can have them parade the streets and one boy carry a banner stating, "This is Lawrenceville School Team as shown in 'THE VARMINT' at the Paramount Theatre, playing today," or giving the date if you wish.

JACK
PICKFORD
in
'The Varmint'
A Paramount Picture

Owen Johnson's Famous Story

Here's a photoplay for you — me — everybody. A story of love and youth and boarding-school and the "making of a man."

DON'T MISS IT

PARAMOUNT THEATRE
Bway at Fifth Ave.

PARAMOUNT THEATRE BROADWAY AT FIFTH AVENUE

YOU, MR. RED-BLOODED AMERICAN—Man, woman or child, whether you went to boarding-school or didn't—you will revel in this wonderful photoplay love-story adapted from Owen Johnson's famous story of American youth, with Jack Pickford and charming Louise Huff.

SPECIAL ADDED ATTRACTION!

"Fatty" Arbuckle in "The Rough House"

LAUGHS! LAUGHS!! LAUGHS!!!

Paramount-Bray Pictographs *Delightful Music*

These Are Only Some of the Sample Ads that Are Prepared for Your Service.
See the Others in the Press Books

Follow this Department carefully. It contains valuable news for your own information, as well as material for your program and newspaper publicity.

Paramount News

Paramount Activities for Paramount Exhibitors

Vol. I. No. 23. THURSDAY, AUGUST 9, 1917 Reprint for your Publicity

GEORGE BEBAN IN ANOTHER OF HIS INIMITABLE PLAYS

Paramount Star Will Soon Appear in "Lost in Transit," by Kathlyn Williams

George Beban, the noted character actor who recently made such a pronounced success in "The Roadside Impresario" and "The Cook of Canyon Camp," will be seen again shortly in the Paramount production, "Lost in Transit," written by Kathlyn Williams, herself a noted star in Paramount productions.

In this feature Mr. Beban appears as Niccolo Darini, "a collector of odds and ends," which is a euphonism for a junk dealer.

Niccolo is in love with Nita Lapi, whose father owns a delicatessen store. He has for a rival Paoli Marso, a young vegetable dealer.

One day Niccolo finds in his cart a boy baby, who had been placed there by the mother just before she committed suicide. About the same time the wealthy Mr. Kendall, who has kept his son in an orphan asylum since the death of its mother in childbirth, decides to bring the child back to live with him. The matron to the home turns the boy over to the Kendall maid and on the trip back the child vanishes.

In the meantime Niccolo has adopted the little chap that he had found in his wagon and the two are very happy.

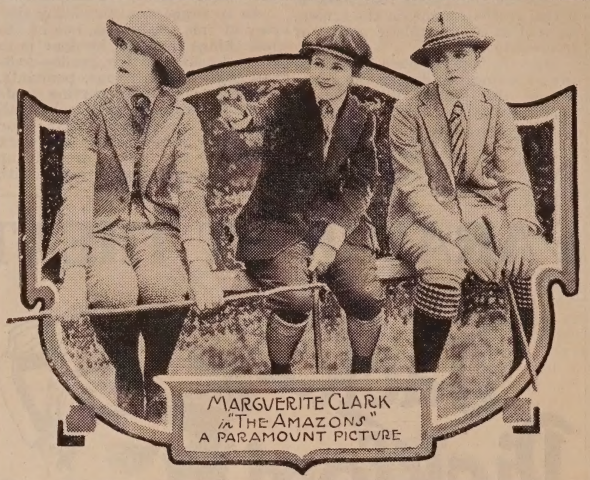
The matron of the home out of which Mr. Kendall's boy was lost, wishing to secure the $5000 reward that he had offered for the recovery of the boy, has Niccolo's foundling taken away from him and palmed off on Mr. Kendall as his own son.

Shortly afterward a beggar who had stolen the Kendall child is struck by an automobile, and before he dies he confesses that he stole the original Kendall boy. The real son is promptly turned over to his father, who in the meantime has become so attached to Niccolo's foundling that he wishes to keep both children.

Niccolo, hearing this, rushes to the court in an attempt to secure the return of his boy, and the decision of the court is left to the baby as to which father he prefers. The child promptly rushes into the arms of the junk dealer, who also receives the reward for the return of the real boy.

Nita jilts Paoli for his part in telling the police of Niccolo's foundling, and the picture ends with Niccolo and Nita holding the baby, now their own, between them.

Gardner Huntting prepared this interesting story for the screen from Miss Williams' original scenario, and it was produced under the direction of Donald Crisp, who is responsible for a number of Mr. Beban's successes.



SESSUE HAYAKAWA'S TRIP TO 'FRISCO

Sessue Hayakawa is getting ready for another trip to San Francisco for the exterior scenes of the Lasky production which is to be made under the direction of George Melford. Hayakawa will remain there for nearly a week. Immediately upon the completion of the Melford-Hayakawa picture, Hayakawa will be directed by William C. deMille, while Mr. Melford will direct a production starring Wallace Reid.

VIVIAN MARTIN STARTS WORK ON NEW PICTURE

Vivian Martin has begun work on a production under the direction of Robert Thornby at the Famous Players-Lasky studios. Mr. Thornby recently completed Wallace Reid's forthcoming starring vehicle at the Lasky studio. According to schedule, Mr. Thornby will direct several productions with Miss Martin before being transferred to another star.

JULIAN ELTINGE LIKES COAST COUNTRY CLUB

Julian Eltinge, the famous feminine impersonator, who is now filming a Lasky-Paramount production under the direction of Donald Crisp, is so much in love with the Los Angeles Country Club that he finds it necessary to return there every afternoon to film a couple of scenes——and if there is no scene to be filmed he returns anyway to play a little golf.

PICKFORD AND HUFF OPEN NEW THEATRE

While resting between productions, Jack Pickford and Louise Huff will preside at the opening of the new Turner & Dahnken Theater in Stockton, Cal. This is a 2500 seat house and will run Artcraft and Paramount pictures exclusively.

Both these youthful stars are great favorites on the coast, and it is expected that a great crowd will be on hand to welcome them.

LASKY ASSISTS IN BUILDING ARMY BARRACKS

Owing to the enormous demand for lumber at the army barracks, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, has wired the lumber mill at Hoquiam, Wash., to suspend all work on preparing lumber for the studio and put on two shifts a day to work preparing lumber for the army barracks. This lumber will be sold to the government at cost. Mr. Lasky has also offered the services of the two Famous Players-Lasky lumber carrying vessels and docking facilities at the Los Angeles harbor to Uncle Sam. There is enough wood on hand at the supply yards to take care of all the Paramount and Artcraft productions for the next four months, and it is expected by that time practically all the army demand for lumber will be satisfied.

At present Julian Eltinge and his company are the most envied people at the Lasky studio, for during the extreme heat they were sent to the beach to film bathing scenes.

DOROTHY DALTON WILL APPEAR IN INCE PRODUCTIONS

New Paramount Star to Be Seen in Eight Pictures During Year

Another Thomas H. Ince star has been added to those already announced by the producer as following along with him in his new affiliation with Paramount. Mr. Ince announced yesterday, in a message to the Paramount offices in New York, that Dorothy Dalton's name is to be added to those of Charles Ray and Enid Bennett as Ince stars to appear in pictures hereafter to be released exclusively through Paramount. There will be eight Dorothy Dalton pictures scheduled by Paramount.

The announcement places the name of Dorothy Dalton in the list of Paramount stars along with Marguerite Clark, Pauline Frederick, Billie Burke, Lina Cavaleri, Julian Eltinge, Enid Bennett, Jack Pickford, Vivian Martin, Wallace Reid, Charles Ray, Sessue Hayakawa, George Beban and others.

Dorothy Dalton is a Chicago girl. Early in life she made up her mind she wanted to be a successful actress. Following her graduation from Sacred Heart Academy, her father wished her to study law, but his opposition to a stage career was finally overcome, and Dorothy was sent to dramatic school. From here she was graduated to stock experience with Virginia Harned, to ingénue rôles, to vaudeville, and thence to moving pictures under Thomas H. Ince.

She is five feet three inches tall, a brunette, with a strong liking for outdoor sports and for home life. In pictures she has displayed remarkable versatility, covering parts calling for the deftest touch of comedy to the heaviest emotional rôles. In all of them she has scored a distinct screen success, augmented by her beauty and physical magnetism. Her last picture, "The Flame of the Yukon," has already scored an immense success.

Miss Dalton, by the terms of the new arrangement, will continue under the direction of Mr. Ince, through whom she has achieved film fame. Pictures made under his direction and with Miss Dalton as star will be released regularly by Paramount.

Cuts appearing on this page are from regular press book service. Secure them from your exchange for your newspaper and program publicity

Mme. PETROVA
"The Law of the Land"

George Broadhurst's thrilling play that created such a *sensation* among theatregoers throughout the country has been adapted for the screen with all the faithfulness of Paramount Productions and all the *genius* of Maurice Tourneur, the director.

This is what Paramount means by "*Famous Stars in Famous Plays.*" It is Mme. Petrova's greatest photoplay.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Director General

Paramount Pictures

A Paramount Picture

A Famous Star in a Famous Play

BILLIE BURKE

By Arrangement F. Ziegfeld Jr. *in*

"The Mysterious Miss Terry"

A love story with a mystery—a comedy with a human interest turn—a photoplay that is *new.* Quite in line with the Paramount policy of giving the best possible product is this superb comedy, by a *famous author,* with the *première* comedienne of the stage and screen. The name of the author,

GELETT BURGESS

is in itself an *attraction.* J. Searle Dawley directed this production.

A Paramount Picture

A Great Personality—In a Splendid Production

Paramount Progress

Volume 3 NEW YORK, AUGUST 16, 1917 No. 38

Pauline Frederick

The foremost emotional actress of the screen, who will make her first appearance under the Star Series Plan about the middle of September in "DOUBLE CROSSED."

"The Sweetest Girl in Motion Pictures"

Marguerite Clark, Who Is Breaking Records in "The Amazons," Will Appear Next in "Bab's Burglar," Saturday Evening Post Story

THERE is a certain indefinable, but none the less potent, charm about Marguerite Clark that has made her one of the few really great personages of the screen. It is that winsome personality that has won her the title of "the sweetest girl in motion pictures."

From her first appearance on the screen in the Famous Players' adaptation of "Wildflower" in her great current success in the picturization of Sir Arthur Wing Pinero's "The Amazons," her motion picture career has been a chain of unbroken successes. Her very first screen appearance stamped her a great star.

The consummate artistry, as well as the charm and personality, of her work have made her one of the few screen stars who are popular everywhere. There is no section of the country where she has not a great following, and there is no production in which she has ever appeared which did not add new laurels to her already remarkable reputation.

Adolph Zukor, president of the Famous Players-Lasky Corporation, first saw Miss Clark as the star of "Prunella," a play of the legitimate stage that attracted great attention. He saw in her an actress of ideal personality and great histrionic ability—one eminently fitted to become a great motion picture star. That his judgment in the matter was correct has been borne out by the enthusiasm with which every Marguerite Clark production has been greeted.

Exhibitors will remember for a long time "Miss George Washington" and "Snow White" as two of the greatest patronage builders in the history of motion pictures.

Each of Miss Clark's pictures seems to outdraw her last. The reputation she has built up with the aid of the superb Paramount Pictures and her long chain of successes have absolutely established her future drawing power as one of the leaders in that charmed circle of sure-fire, rain or shine, dependable stellar attractions that crowd theatres.

Following her appearance in "The Amazons" Miss Clark's next Paramount production will be a picturization of "Bab's Burglar," one of the Sub-Deb series of stories written by Mary Roberts Rinehart for the *Saturday Evening Post*.

Mrs. Rinehart has given to fiction a new character in the little sub-debutante, Barbara Archibald, youngest daughter of a wealthy family, whose greatest misfortune is that she is "too juvenile for words," and greatly "misunderstood owing to her so-called immaturity." She has not yet finished boarding school and has not been introduced to society as a debutante. These two trials in her life are to her the most important, seconded only by her difficulties in the matter of "love and romance."

The choice of Marguerite Clark to portray Bab is a particularly happy one. In the first story, under the direction of J. Searle Dawley, she has taken just the right note in the characterization of this new and lovably humorous heroine of fiction and real life.

Bab's "romance" begins when her father puts her on an allowance of $1,000 a year, and no extras, "not princely, but it will do." With this sum Bab is to purchase all "furs, theater tickets and underwear, manicuring, dentistry, church collections, candy, tennis balls and matinee tickets, ice cream and taxicabs and Xmas gifts," for an entire year. In a month's time she has spent the thousand and is "in debt, especially for two tires." How she accomplishes the feat of getting rid of her year's allowance in a month's time makes up five reels of a delightfully humorous story.

The production is scheduled for release during the latter part of September.

That motion picture theatre-goers will hail with delight this new characterization of Miss Clark's is to be confidently expected. The quaint sophistry of the little school girl who thinks herself quite grown up will delight the thousands of picture fans.

George Beban—Tradition Smasher

"Success," somebody once said, "lies in one's ability to do some one particular thing better than anybody else." That is as succinct and complete a description of George Beban's success as it is possible to give.

Beban is a tradition smasher. Before his advent to the American stage, the Italian character was pictured as a fierce, bomb-throwing, stiletto-carrying individual, a character no more representative of the nationality than some of the stock stage portrayals of other nationalities. It remained for Mr. Beban to bring out all of the warm human touches of the type, the tender-hearted and optimistic disposition that is the heritage of the children of Italy.

George Beban

He has been most successful in his screen career. His delightful characterizations met with immediate response, and to-day a George Beban picture is greeted everywhere with delight.

His next Paramount production, "Lost in Transit," will be released early in September.

It is another of the inimitable productions of the sort that have created such a large following for Mr. Beban and gives him ample opportunities.

Making Money Out of Conversation

Half an Hour's Chat with the Right Man Means Added Business for You

WHO gets the press notices you send in to your local papers? Do they get into print regularly? Do you know personally the man who has charge of the moving picture news on your leading paper? Have you ever gone to call on him to talk about movie publicity? Is he acquainted with the ideals which you, in your theatre, and Paramount pictures are striving to represent?

Get to know the man who runs the motion picture column. If it's the managing editor or the city editor of an afternoon paper he's pretty busy, what with the cost of white paper and the war, but go see him anyway, about 10 o'clock some morning. He's least busy then. Ask him what he does with the publicity material you furnish. If he doesn't use it ask him why, and what sort of material he wants. Don't stop in the business manager's office and tell him how much advertising business you are doing—go right on through to the editorial side and talk to the editor directly on the subject of news.

You might say something along these lines: "I know you're a busy man, Mr. Editor, and that you have your troubles trying to match up news, space and the cost of print paper, but I have a firm belief that I am talking about news, despite the fact that I realize I am not the man to tell an editor what's news and what isn't. You get lots of requests for free publicity, but very few have news value. Motion pictures, dealing largely as they do with personalities, have come to have a human interest to a whole lot of people. I'll bet 80 per cent of your readers are movie lovers, people who are interested in what is going on in the movies, in what new picture their favorite is going to appear, whether he or she is married, who wrote the stories they portray, where they live, what their past history was, what their future history's going to be and a lot of other things like that. There are human interest stories connected with moving pictures that you can't find in any of the other business that seeks to creep into the news columns.

"When people ask 'what shall we do to-night?' they turn naturally to the paper to see where to go. They don't stop at the ads which tell them what is to be seen at my theatre. They want to read news about what they are to see, to familiarize themselves with star, play, settings, story of production and so on. I try to tell them all about it in ads, but their curiosity goes further, and I believe they want it as a matter of news reading.

"Paramount Pictures which I show at my theatre are produced by an organization that has always striven for the best things in what has become a real art. They have ideals and my theatre has ideals. You won't find smutty, silly, stupid pictures among them. They represent the highest advance in motion pictures to-day. And the men who write the personality stories of plays and stars write them, not as advertisements of Paramount or of me, but as stories that will appeal to readers—interesting items of gossip and fact that hundreds of papers seek regularly.

"I know much of the movie publicity sent you is cheap, tawdry, illiterate, inane drivel. I don't think you can say that that is true of Paramount publicity material. The material is prepared by people who have these same high ideals, and while some of it may not appeal to you as pertinent, long experience has proven that it is the sort of material the people want."

If you can show your editor copies of other papers which run movie gossip columns, reel news items and layouts of publicity for moving pictures, it will impress him, even though he pretends not to care what other people are doing. Above all, let him be the boss. Editors have a way of not liking to be dictated to. Show him you respect his judgment, but sell him the idea of movie publicity as you would sell your firm's product to a hard customer if you were a salesman.

Let him see that the town would be pretty forlorn without the movies. Show him that you, in your way, are doing something worth while for the city, that you represent a legitimate business of considerable importance.

Wallace Reid Plays a Particularly Heroic Role in "The Hostage," his first picture under the Selective Star Series Booking Plan

Sessue Hayakawa returns to his Japanese sweetheart, in "Hashimura Togo," the Paramount Picturization of Wallace Irwin's famous story

Dorothy Dalton, the new Paramount star, is smiling at you from the oval above. She will make her first appearance in a Paramount picture at an early date

Paramount Progress

A magazine of service issued weekly in the interest of Paramount Exhibitors and those who are going to be. Published by

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

B. P. FINEMAN, Editor

Hot Weather Insurance

LLOYDS, the big insurance company of England, will insure you against anything if you pay a big enough premium. They'll bet with you that a certain day three months from now will not be a rainy one; that you will live ten years or twenty years, or even that your dog will not be run over by an automobile. Naturally, however, their premiums are considerable in consideration of the long chances they take.

Paramount, in one way, offers a very similar insurance and doesn't exact a cent for a premium. Marguerite Clark in "The Amazons," Jack Pickford in "The Varmint," Mme. Petrova in "The Law of the Land," Billie Burke in "The Mysterious Miss Terry," appear to us to be the nearest thing to absolute insurance of good business during the hot weather that is humanly possible.

Here's the Answer

WE had dinner at a friend's house last Sunday, and a very good chicken dinner it was too. There are three members in this family, a young man and his middle-aged parents. All three are inveterate movie fans, and after dinner it was suggested that we take in a picture. Within the radius of six or seven blocks of the house there are five high-grade motion picture theatres and we were undecided which one to visit until our hostess proceeded to her desk and took out post-card announcements of the attractions at all of the theatres in the neighborhood, but one. She is on the mailing list to receive these announcements and she gets them regularly. The theatre whose announcement she didn't have does not use a mailing list. Result: we discussed the attractions at those theatres which made known what they were playing and ignored the one other theatre absolutely. This theatre lost four prospective customers on that evening from one family and probably many times that number in the district.

Here's the concrete answer to "does the mailing list pay?"

Getting What It's Worth

DAILY there comes to this office news of Paramount theatres everywhere that are increasing their admission prices. Exhibitors have found that they cannot afford to show productions that are immeasurably superior to those they showed two years ago amid very superior surroundings, for the same admission prices they charged when they showed cheaper and inferior productions. It is a good sign. The industry is at last reaching its normal stride, and the public realizes that it must pay more for a first-class showing than it did for the fourth rate "movies" of a few years ago. More than that, the public is perfectly willing to pay for the value received. The hundreds of theatres that have raised their prices, with success, is ample proof of this.

Service That Is

ON another page of this issue appears a story concerning the activities of the Exhibitors' Service Department. Recently this department sent to all Paramount Exhibitors a series of some twenty star slides, announcing the presentation at those theatres of the big new Paramount productions that are to be released under the Selective Star Series Booking Plan. These slides were sent absolutely gratis. They are beautifully designed, and will be, without a doubt, a most effective means of increasing business wherever they are shown.

We believe that this is the first time in the history of the film industry that a distributing organization has co-operated to such an extent with its customers.

And it is only the first step in the big campaign of service to Exhibitors that Paramount has inaugurated.

Rebookings

AN exhibitor friend of ours recently played a Paramount Picture to poor business. The picture was an excellent one. It told a story by a well-known author and presented one of the most popular of the Paramount stars. Early in the evening of the day he showed the picture a terrific thunder storm came up and very few people ventured out of their houses. As a result, the Exhibitor paid for and played a really superior picture without commensurate returns. That is unavoidable, and it is part of the game in the show business.

Undoubtedly, with good weather, the picture would have attracted capacity business.

Instead of pocketing his loss, our friend Exhibitor proceeded to rebook the picture within a short time after he had first shown it. He had made up his mind to get the utmost efficiency out of Paramount productions, and he realized that every Paramount Picture he did not show lowered the average of increased prestige which showing Paramount Pictures brings to a theatre.

This situation has undoubtedly a thousand counterparts all over the country. For any one of a number of reasons beyond anybody's control, a good picture which should make money for an Exhibitor sometimes fails to do so. The wise Exhibitor promptly proceeds to rebook this production as soon as he can get it.

Every Paramount Picture a theatre shows adds a certain amount of prestige and importance to the theatre, and unless these productions are seen by the full regular attendance of the theatre, the house is not benefiting to the fullest extent from the showing.

Think back and see what pictures you have placed in bad weather that you are sure would have meant big business under more favorable conditions. Rebook them and add to your bank account.

Exhibitors Service Department

"He Profits Most— Who Serves the Best"

SERVICE DEPARTMENT STARTS DRIVE

Twenty Star Slides Distributed to Paramount Exhibitors Gratis

With the beginning of Paramount's new Star Series booking policy, the Exhibitors' Service Department for Paramount Pictures is now at the service of all exhibitors. The purpose and aim of the department is, as heretofore, to help exhibitors in advertising, exploiting and exhibiting Paramount productions and its new methods of close contact with the exhibitor has brought the service department to the highest state of efficiency.

Paramount takes the attitude that the motion picture has not fulfilled its complete function until it is shown to the public. Confident in the strength of Paramount's organization, its personnel, its studios on the Pacific and Atlantic coasts, its scores of the world's most famous artists and thousands of helpers, Paramount has, in the course of five years already expended nearly $3,000,000 in national exploitation and advertising to create on the part of the public a demand for Paramount stars, photoplays and trade mark.

SERVICE DEPARTMENT TO ASSIST

The service extended through the Exhibitors' Service Department is to further perfect this exploitation. Letters have been sent to every Paramount exhibitor calling attention to the Paramount advertisements in the national magazines and suggesting that it is decidedly advantageous for exhibitors to acquaint their patrons with the fact that their pictures are those advertised so thoroughly throughout the country. In addition to the letter, colored slides have been sent to all exhibitors announcing the early presentation of all the new Paramount productions, together with slides showing likenesses of all the Paramount stars booked by the exhibitors under the new plan.

NEW STYLE PRESS BOOK

Following this, Paramount calls the attention of the exhibitor to its Press Book, newly enlarged and expanded into a complete synopsis of each Paramount picture together with a display of those things necessary for the proper exploitation of the picture by the exhibitor. These include newspaper cuts of the star of the picture, biographical matter concerning the star, director and cast, suggestions for circular letters and post cards, suggestions for attractive lobby displays, a synopsis of the story, advertising cuts and advertising copy, an outline of lithograph matter, and press notices on every particular of star and of play.

Courtesy That Makes for Profits

The Turner & Dahnken Circuit Believes That Service Pays

Atmosphere
YOU MAY OR MAY NOT BE ABLE TO DEFINE THE WORD "ATMOSPHERE" BUT YOU'LL INSTANTLY RECOGNIZE IT IN THE T&D THEATRES
PARAMOUNT PICTURES
You are invited to visit the TEA ROOM at head of incline on Mezzanine Floor
REFRESHMENTS SERVED WITHOUT CHARGE DURING MATINEE

Two "Courtesy Slides" used in the T. & D. Theatres

The Turner and Dahnken circuit of theatres, one of the largest on the Pacific Coast, believes that service and courtesy pay. The great success of the T. & D. theatres appears to be ample justification of this theory.

Not only does the able management of this chain of theatres practise service, but it also informs its patrons what it is doing for them in a dignified, impersonal manner. Below are reproductions of two of the "courtesy slides" that are shown in these theatres. They do not blatantly shout their message, they deliver it by inference that is all the more effective.

The Tea Room idea, we are informed, has proven a most successful magnet for women's matinee business, and should be practicable for other theatres. The cost of operation is very slight and the returns on the idea are large.

It is noticeable, too, that the T. & D. advertising utilizes the Paramount trade-mark to a great extent, thus portfiing by the great national advertising and publicity campaign that Paramount is carrying on.

Seattle Office Swamped

The manager of the Seattle office write as follows:

Like a rush on the trenches exhibitors all over the northwest have been pouring into the Progressive Motion Picture Company's office signing contracts and getting "wised up" on the selective star series system. Some towns are already contracted solid and many others are closing as fast as they can arrange cancellations on other service.

One prominent exhibitor contracted palsy of the wrist from over-exertion in signing up his list of contracts while another melted the point off his fountain pen by his rapid and continuous work at the manager's desk when he fixed up for the selective star series. Several others had to take extended vacations in order to recuperate from the strenuous work. Great times, these days, great.

EXPLOITATION PLAN—MME. PETROVA in "The Law of the Land"

ADVANCE POST CARD COPY

Dear Madam:

I have a communication from Madame Petrova which says that she considers "The Law of the Land," George Broadhurst's successful play, "the strongest, most powerful drama I have ever portrayed on the screen." I feel sure you will want to see this production. This is the reason I have particularly called your attention to it. "The Law of the Land" will come to the ..... Theatre on ..... Please come early, because Mme. Petrova is a particularly strong drawing card and the attendance will be heavy.

ADVANCE LETTER COPY

Dear Madam:

"The Law of the Land," with Mme. Petrova as the star, is coming to the .....Theatre next ..... This is a George Broadhurst play which ran successfully on Broadway for months, and is considered by Mme. Petrova to be her best and strongest photoplay. This means a great deal to us all, for Mme. Petrova is an exceptional drawing card under any and all circumstances. In a strong photoplay this attractiveness is still more accentuated.

LOBBY DISPLAY

If you can obtain from some one of your local customers a pair of large papier maché hands shackled with handcuffs, and a large sword which can be labeled with the word "Justice," this can be run up in your lobby in such a position that a third hand is wielding the sword and apparently severing the shackles, and underneath a card reading somewhat as follows:

"Justice is the proper interpretation of the law. For further details, see Mme. Petrova in 'The Law of the Land,' coming next week."

If you cannot obtain the papier maché figures, you could have a good sign painter make a picture of this group at a trifling cost.

This idea might be further worked out by having two figures —one a beautifully gowned woman in evening dress, with handcuffs, behind whose skirts a child is crouching. The other figure should be the typical statue of Justice, blindfolded, but with the scales in one hand and sword in the other and the sword resting upon these shackles as if to sever them.

The same card as given above or some similar wording can be used.

Another suggestion for the house display is to have the ushers and others dressed in police uniform, similar to those of the New York police force—that is, without helmets, but with military caps. This would lend the necessary police atmosphere to the theatre during the showing of this production.

The new Press Books for Paramount Pictures are the most complete ever issued. They contain everything necessary for the best exploitation of a production, and may be obtained weeks in advance of the showing.

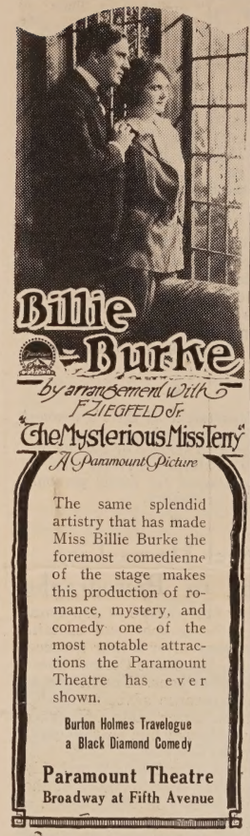
George Broadhurst's famous play, that thrilled theatre-going America, has been adapted for the screen with all its thrilling mystery, its intensely dramatic situations, and its fine insight into human nature. The demand for seats for this attraction will be great—so come early.

VICTOR MOORE IN "SUMMER BOARDING"
PARAMOUNT-BRAY PICTOGRAPHS

PARAMOUNT THEATRE
BROADWAY AT FIFTH AVENUE
AFTERNOONS 15c-25c EVENINGS 25c-50c

Mme Petrova
in
The Law of the Land
A Paramount Picture
George Broadhurst's famous play has been adapted for the screen, with all its thrilling mystery, its intensely dramatic situations, and its fine insight into human nature. The demand for seats will be great —so come early.
Victor Moore in "Summer Boarding"
Paramount-Bray Pictographs
ALL THIS WEEK
THE STRAND
5th and B'way.

EXPLOITATION PLAN—BILLIE BURKE in "The Mysterious Miss Terry"


Billie Burke
(By arrangement with F Ziegfeld Jr.)
"The Mysterious Miss Terry"
A Paramount Picture
The same splendid artistry that has made Miss Billie Burke the foremost comedienne of the stage makes this production of romance, mystery, and comedy one of the most notable attractions the Paramount Theatre has ever shown.
Burton Holmes Travelogue
a Black Diamond Comedy
Paramount Theatre
Broadway at Fifth Avenue

LOBBY DISPLAY

Get a toy automobile or a toy horse and carriage and have two very large dolls—one dressed fashionably well and one in ordinary street clothes; both dolls to have blond or red hair.

Label one "Miss Terry" and one "Miss Wentworth," and on a card in front of the toy automobile or carriage a sign reading, "Is Miss Terry Miss Wentworth?" or "Who is Miss Terry?" (with a big question mark). "For an answer to this question see 'The Mysterious Miss Terry,' shown here on..... (date)."

WINDOW DISPLAY

A suitable stunt similar to that suggested for the lobby display can be used in the local toy shop, that will no doubt furnish you with the necessary toy automobiles and dolls not only for your lobby but for their own window display.

Pictures of Miss Burke should be used in the window of the toy shop or the toy department of local department stores, and if you wish to return the courtesy in your house program announcement you can carry lobby display courtesy of (such and such) Toy Company, or (such and such) store.

Did you ever have a pet ambition come true? Three different men have their ambitions come true in "The Mysterious Miss Terry"—and Mr. True wins Miss Terry. Can you figure it out? The answer will be at the .....Theatre next week.

STREET ADVERTISING

Obtain, if possible, two good-looking girls with light red hair. Dress them up, one in the height of fashion and the other in very plain, subdued working clothes.

Have both appear in public, either on the street or in an open carriage, and a sign somewhat to the following on the carriage:

"Which is Miss Wentworth and which is Miss Terry?"

For a solution of this problem, visit the ..... Theatre and see "The Mysterious Miss Terry" on ..... (date)

It is understood, of course, that the young ladies must be *veiled* so that the public is not aware of their identity. A barouche or open carriage can have large question marks painted on the signs around the carriage and on signs across the horses' backs.

ADVANCE POST-CARD COPY

Three hard-working and ambitious young men all live in the same big city boarding-house. To this house also comes a young and charming girl in the person of Miss Terry, an heiress, who is working as a clerk in a hardware store. She makes their ambitions come true and they are all in love with her, but only one wins out. You can find out which one if you come to see "The Mysterious Miss Terry" at .....Theatre on .....

CAR CARD COPY

Following along the same lines any of the preceding wordings can be used:

"Who is Miss Terry?" Who is Miss Wentworth? For answer, meet me at the .....Theatre on .....(date).

(Sign) Billie Burke.

A love story with a mystery — a comedy with a human interest turn — a photoplay that is *new* and *exciting*.

Gelett Burgess wrote the story of this unusual picture, and you will enjoy every minute of its romantic suspense.

The same splendid artistry that has made

MISS BILLIE BURKE

the foremost comedienne of the stage makes this production one of the most notable attractions the Paramount theatre has ever shown.

Burton Holmes Travelogue A Black Diamond Comedy

PARAMOUNT THEATRE
BROADWAY AT FIFTH AVENUE
AFTERNOONS 15c-25c EVENINGS 25c-50c

Music Suggestions

by James C. Bradford

Musical Director, Broadway Theatre, New York

"The Amazons"

1	3		At Screening		
2	3	D.	Marchioness Reading		
3	1¾	D.	Knock Out—Fade Out		
4	2½	D.	Minister at Desk		
5	1¾	D.	Lady Tom Dressing		
6	2	D.	Library—Girls Enter		
7	2¾	T.	The Viponts		
8	1½	T.	Lord Noel Accompanies		
9	1¾	D.	Tom Receives Wig		
10	1½	D.	Tom Alights at Music Hall		
11	2	T.	Lord Litterly		
12	1¼	T.	I'll Fix That Bloke		
13	1½	D.	Garden—Couple Spooning		
14	3	D.	Litterly Enters Room		
15	2½	D.	Tom Climbs in Window		
16	2¾	T.	Following Afternoon		
17	3	D.	Two Lovers at Wall		
18	1½	D.	Tom on Road Alone		
19	1	D.	Horse Runs Away		
20	1½	D.	Litterly Saves Tom		
21	3	D.	Litterly and Tom on Bench		
22	1¾	D.	Litterly Meets Woman		
23	3½	T.	At Ten O'clock		
24	3	D.	Carriage Drives Up		
25	1¾	D.	Whole Family Enter		
26	1½	D.	Litterly and Tom at Horse		
27	3	T.	And This Is		
28	1½	D.	Litterly and Tom Embrace		

6/8	Animato	Norfolk Folk Tune—Woods (Gressenhall Suite)
6/8	Allegro giocoso	Jig and Finale—Woods (Gressenhall Suite)
3/4	Tempo di Valse	Valse a la Mode—MacClure
2/4	Allegro	Morris Dance—German (Tom Jones Dances)
4/4	Moderato	Gavotte—German (Tom Jones Dances)
	REEL 2	
2/4	Allegretto	Canzonetta—Godard
6/8	Allegretto	Love in Arcady—Wood
3/4	Tempo di Valse	Blue Danube—Strauss
4/4	Allegretto	Caprice Annette—Berge
2/4	Moderato	Mele Hula—Tyers (Fox Trot)
2/4	Onestep	Hello, My Dearie—Stamper (Ziegfeld's Follies, 1917)
2/4	Galop	*Hurry No. 3—Langey
	REEL 3	
4/4	Fox Trot	Bedouin Girl—Romberg (Passing Show, 1917)
4/4	Moderato	*He Will Understand—Friml (You're in Love)
4/4	Moderato	I'm Tired—Schwartz
3/4	Allegro	In the Tavern—Jensen
6/8	Allegretto	Whistler and His Dog—Pryor
	REEL 4	
2/4	Allegretto scherdando	*Punchinello—Herbert
2/4	Galop	Hurry No. 3—Langey
2/4	Allegretto scherdando	*Punchinello—Herbert
4/4	Moderato	*He Will Understand—Friml
3/4	Valse lente	Kiss Me Again—Herbert (Mlle. Modiste)
2/4	Allegro	Badinage—Herbert
	REEL 5	
3/4	Tempo di Valse	Forget Me Not—McKee
4/4	Allegretto	Mignonette—Friml
4/4	Moderato	*He Will Understand—Friml
2/2	Allegro	Mock Morris—Grainger
4/4	Moderato	*He Will Understand—Friml

THE END

*Repeated selections.

Entire program carried by G. Schirmer, 3 East Forty-third Street, New York.

"The Law of the Land"

1	2		At Screening		
2	1½	D.	Margaret and Geoffrey Meet		
3	1¾	T.	While at Casino		
4	1¾	T.	From Day I Proposed		
5	2½	D.	Mother and Harding Enter Room		
6	1¼	D.	Margaret Leaves Room		
7	2	T.	In New York		
8	2½	T.	Returning From Abroad, Etc.		
9	1½	D.	Margaret and Bennie in Boudoir		
10	1¼	T.	Your Friend, Martin, is Coming Tonight		
11	3	D.	Martin Enters Room		
12	1½	T.	As We Are Going to Country, Etc.		
13	1¾	D.	Father Calls Bennie Back		
14	4½	D.	Harding Takes Lash		
15	1¼	D.	Margaret Leaves Room		
16	2¾	T.	Awakening Hours of Morning		
17	3½	D.	Margaret Hears from Chetwood		
18	1¾	T.	On Behalf		
19	3½	D.	Margaret and Geoffrey Alone		
20	2	D.	Cochran Catches Chetwood at Door		
21	1¾	T.	Your Mother Is Going to Be All Alone		
22	3½	D.	Geoffrey Confronts Cochran		
23	1½	T.	Mrs. Harding Wishes You to Bring Dress, Etc.		
24	1½	D.	Bennie Enters Room		
25	2	D.	Bennie Leaves Room		
26	1¾	T.	Stop! He Dropped the Gun		
27	1¾	D.	Cochran Leaves Room		

6/8	Allegretto	Gondoliera—Moszkowsky
2/4	Andante Moderato	*Pleading—Wood (Morceau de Concert)
3/4	Tempo di Valse	Philopoena—Berger (Viennese Valse)
2/4	Andante	*Pleading—Wood
4/4	Andante	Intermezzo—Hadley
2/4	Andante	*Pleading—Wood
	REEL 2	
4/4	Moderato con espressione	Romance—Mericanto
3/4	Valse lente	Les Millions D'Arlequin—Drigo
4/4	Moderato	*Mighty Like a Rose—Nevin
2/4	Allegro	Hurry No. 2—Langey
2/4	Moderato con Agitazione	Dramatic Agitato No. 38—Minot
	REEL 3	
2/4	Moderato	*Mighty Like a Rose—Nevin
6/8	Poco piu lento	En Mer—Holmes (From Letter D)
4/2	Tres Large Agitato	Implorations a Neptune—Massenet
6/8	Andantino	Slumber Boat—Gaynor
3/4	Adagio	Adagia Pathetique—Godard
	REEL 4	
3/4	Lento	Valse Triste—Sibelius
4/4	Tempo di Marcia	It's a Great Night Tonight for the Irish —Herbert (From Eileen)
3/4	Moderato	Serenade—Tarenghi
4/4	Grave	Dramatic Tension No. 19—Andino
2/4	Andante	Andante-Cantabile—Tschaikowski (From String Quartette)
	REEL 5	
4/4	Moderato	Romance in F—Tschaikowski
2/4	Andante	Berceuse—Rieger
4/4	Moderato	*Mighty Like a Rose—Nevin
4/8	Lento	Erotik—Grieg
2/4	Allegretto	Air de Ballet—Borch
2/4	Andante moderato	*Pleading—Wood

THE END

*Repeated selections.

All selections carried by G. Schirmer, 3 East 43d Street, New York.

"The Varmint"

1	2¾		At Screening		
2	3	D.	Varmint Leaves Coach		
3	3½	T.	Daddy, This is Boy's Place		
4	2½	D.	Campus		
5	3	D.	Varmint Alone at Counter		
6	2½	T.	A Benevolent Friendship		
7	1½	T.	Bringing Home Trophies		
8	2½	D.	Baseball		
9	2	T.	Next Morning		
10	4½	T.	The Pursuit of Knowledge		
11	2	D.	Class Dismissed		
12	1½	T.	Coventry		
13	1½	T.	When the Game Begins		
14	1¾	D.	Laura Falls Over Dink		
15	1¾	T.	The Summer Vacation Over		
16	2	T.	We'll Begin Tryouts		
17	2	T.	White, I'm Going to Try		
18	3	T.	Say, You're Fired		
19	1½	A.	Boy's World		
20	1½	D.	Classroom		
21	3½	T.	Celebrating the Victory		
22	1½	T.	But in His Suspicions		
23	2	T.	That Night		
24	1½	T.	Next Afternoon as Game, Etc.		
25	1¼		That Night		
26	1½	D.	Professor and Laura		
27	1½	D.	Laura and Dink in Window		

2/4	Allegretto	Prelude—Jarnfeldt
6/8	Allegretto	Lords and Ladies—Bratton
3/4	Tempo di valse	Valse Poupre—Poldini
2/4	Tempo di Marcia	Yale Boola—College Song (Watch for Bell Ringing)
	REEL 2	
3/4	Allegretto	Air de Ballet—Herbert
2/4	Allegretto grazioso	A Curious Story—Frommel
4/4	Tempo giusto	Won't you Be My Daddy—Romberg (Fox-Trot) Passing Show 1917
2/4	Allegro	Polo Rag—Romberg
2/4	Allegretto grazioso	Air de Ballet—Herbert (Watch for Bell Ringing)
	REEL 3	
4/4	Maestoso	College Life—Hinrichs
2/4	Allegro Vivace	Hurry No. 2—Langey
6/8	Andante	Rosemary—Elgar
6/8	Allegro Vivace	Vive La Nassau Hall—College Song (In College Life)
4/4	Moderato	*I Need Someone's Love—Schroeder
	REEL 4	
2/4	Tempo giusto	Bob—Kaplan (One-Step)
6/8	Tempo di Marcia	Boy Scouts—Sousa
2/4	Galop	Allegro No. 2—Langey
6/8	Allegretto	Whistler and His Dog—Pryor
3/4	Tempo di Valse	Forget Me Not—McKee
2/4	Allegretto	Coquette—Onivas (Intermezzo)
	REEL 5	
2/4	Moderato	Amerinda—Smith
4/4	Moderato	*I Need Someone's Love—Schroeder
3/4	Allegretto	Scarf Dance—Chaminade
2/4	Tempo di Marcia	Yale Boola—College Song
2/4	Moderato	Dinner Time on the Levee—Smith (One-Step)
3/4	Tempo di Valse	Springtime—Drumm
4/4	Moderato	*I Need Someone's Love—Schroeder

THE END

*Repeated selections.

All selections carried by G. Schirmer, 3 East 43d Street, New York.

VICTOR MOORE in "SUMMER BOARDING"

Victor Moore will appear on Aug. 13 in his latest comedy, called "Summer Boarding." It is a continuation of his "family series," written by Thos. J. Gray.

Vic reads an ad in the Summer Resort Column of a daily paper advertising "Restful Villa" at Bullem-in-the-Pines. The place, so the ad reads, has everything your heart would desire, and wishing to get away from the heat of the city Vic packs his family up and off they go. They soon arrive at Bullem-in-the-Pines and are met at the station by a hackman whom Vic describes as "Rip Van Winkle." After many hardships in the hack they manage to reach Restful Villa.

The place is everything that it should not be, and the decidedly human misadventures of Vic and his family will find a response in everybody who has ever been to an alleged "summer resort."

♣

Every department of the Paramount Pictures Corporation is, one way or another, devoted to service of its customers, but the Exhibitors' Service Department is maintained for direct personal contact with exhibitors.

♣

Colonel Heeza Liar Returns to Pictographs

The eighty-first release of the Paramount-Bray Pictographs will contain, for the first time after a long absence, another of the inimitable Colonel Heeza Liar animated cartoons. The Colonel is seen as a temperance advocate in this release, but an unfortunate experience in the movies causes him to relinquish his ideas on the subject.

"A Day at Coney Island," probably the most popular seaside resort in the world, is also shown in this release; a subject that is of great interest to millions all over the country who have never been fortunate enough to visit the great amusement centre.

A land and water submarine, the invention of Simon Lake, who also invented the submarine which is in use now, makes an exceptionally interesting feature of this issue, inasmuch as it is an amplification of the under-water boat which is attracting so much attention all over the world at this time.

A series of interesting and instructive views of the tea industry in China and Ceylon are also contained in this number.

George E. Carpenter, Manager of the Paramount-Empress Theatre, Salt Lake City, Utah, writes that "business has been simply great, and we had to stop selling tickets several times on 'The Squaw Man's Son.'"

IMPORTANT

Through an error, discovered too late for correction, the first two titles in this week's program of the ART THEATER are transposed

The Flame of the Yukon

Will be shown on Monday and Tuesday and should occupy that position on the program

FRECKLES

Will be shown on Wednesday and Thursday, instead of Monday and Tuesday as stated in the program

THE FLAME OF THE YUKON is one of the most wonderful productions of the year and should be seen and enjoyed by every patron of photoplays and because of this fact this method is taken to correct the unfortunate error

July 23rd, 1917 ART THEATER, Redondo Beach

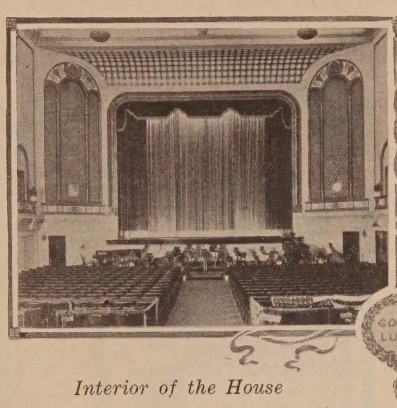
The cut above is self-explanatory. A high-grade theatre made a mistake in its program that was not discovered until after the copies had been mailed out. Rather than cause his patrons any inconvenience, the manager of the theatre went to the expense of mailing out a correction card, which is reproduced above.

Anybody can criticize and find fault; it takes a patriot to boost and co-operate.

Trickery may make sales, but it takes honesty to make customers.—"Tycos."

New Paramount House in New Orleans

The Saenger Amusement Company's New 2,000-Seat Theatre in the Crescent City



Interior of the House

The Lobby, Opening Night

The Saenger Amusement Company, one of the most important exhibiting companies in the South, recently opened another splendid motion picture theatre in New Orleans. The new house is called The Strand, and has a seating capacity of 2000. A system of indirect lighting is used to illuminate the exterior and interior of the theatre, a feature of this being the change in light effects, making it possible to harmonize with the mood of the production.

An orchestra of thirty-five musicians furnishes the music for this theatre, under the direction of Don Philippini.

The Strand is showing Paramount and Artcraft pictures for week runs. The opening picture, Douglas Fairbanks in "Wild and Woolly," played to capacity during the entire first week.

Some More Showmanship

How Clune of Los Angeles Advertises

Clune's Auditorium, in Los Angeles, is one of the largest photoplay theatres in America. Recently, when Mr. Clune contracted for all of the productions made by the Famous Players-Lasky Corporation—both Paramount and Artcraft—he covered Los Angeles and all the surrounding territory with twenty-four sheet posters announcing this fact. Two styles of posters were used, each containing the names of Paramount and Artcraft stars in prominent display type. As may be seen from the illustration of one of the posters, this theatre gives a good entertainment, but it gets a price for it that is commensurate with the quality. A twenty-piece symphony orchestra furnishes the music.

My Friend Sam

I have a friend (to have a friend is not unusual), but this is my friend Sam that I am speaking of. You see, I delight in talking about Sam. Sam is a thorough business man; he is a student and a scholar. He keeps right after things until he gets clear to the bottom. But then, why shouldn't he? *SAM IS A WISE MAN.*

Sam launched out into the picture business. He bought a nice theatre and decided that nothing but the best pictures in the world would do. His first step was to find out what the better class of theatres in other cities were running. Now isn't that just like Sam? But then, *SAM IS A WISE MAN.*

Sam went out to look over the other picture theatres to find the pictures that were being shown in every first-class theatre in every first-class city. Sam looked them over. That was another good step, but of course, *SAM IS A WISE MAN.*

There could be only one result for a man like Sam. He was a business man; he possessed good judgment and wasn't afraid to carry out his own ideas, so Sam lined up with Paramount, but that is where he was headed for when he started, only he didn't have the advantage of knowing, but Sam was bound to find out, because, you see, *SAM IS A WISE MAN.*

BY THE WAY, IS YOUR NAME SAM?

"BRASS TACKS."

Vivian Martin in "Little Miss Optimist"

Youthful Paramount Star Makes First Appearance Under Selective Star Series Plan in Sunshine Play by Gardner Hunting, Directed by Robert Thornby

Vivian Martin with her big appealing eyes, blonde curls and her way of witchery, is one of the big stars of the Paramount Program. There is an illusive charm about her, a sort of mingling of shy youth and mature depth, that has placed her among the most popular artists of the screen. Miss Martin has appeared in "The Stronger Love," "Her Father's Son," "The Wax Model," "The Spirit of Romance, "The Girl at Home" and other photoplays, which have attracted and held public patronage.

Her cheerfully sunny disposition will be transferred to the screen again in her next Paramount Picture, the first Vivian Martin subject released under the new selective star series booking plan—"Little Miss Optimist."

The story, however, is not entirely Pollyannic in its outlook. The drab reality of life is silhouetted against the golden sunshine of a happy little newsie's cheerful disposition in this story, and it will undoubtedly be considered Miss Martin's supreme achievement to date.

JULIAN ELTINGE in "THE COUNTESS CHARMING"

Unique in the American theatre, Julian Eltinge, has won great fame and thousands of followers. As an impersonator of feminine characterizations he has no equal.

His first Paramount production, "The Countess Charming," which will be released during the latter part of September, is an uproariously funny comedy drama, written especially for Mr. Eltinge by Gelett Burgess and Carolyn Wells, two of the foremost American humorists. In this picture he plays the double rôle of a robust young leading man and a bogus countess.

In his male character he is in love with a girl whose mother will not permit her to marry him because he is temporarily *persona non grata* with the society leaders of their town. To win his sweetheart he disquises himself as a Russian countess and takes a house nearby.

For want of something better to do, he becomes a sort of female Raffles, and turns over the proceeds of his burglaries to the Red Cross. He also flirts with married men, demoralizes the bathing beach by the daring of his costumes, and raises Cain generally. He is finally exposed, however, but not before he has won his sweetheart.

Detectives who are placed on the trail of the mysterious robberies finally discover that the charming countess who had created such a furor in social circles is really the thief. Two of them go to arrest her, regretfully, but when the poor woman suddenly squares off and knocks them down in the most approved Queensbury manner, their sympathy for her is rapidly alienated.

This incident ends the masquerade, of course, but the entire adventure restores him to the good graces of the social arbiters, and the parental objection to the marriage is removed.

Follow this Department carefully. It contains valuable news for your own information, as well as material for your program and newspaper publicity.

Paramount News

Paramount Activities for Paramount Exhibitors

Vol. I. No. 24. + + + **THURSDAY, AUGUST 16, 1917** + + + **Reprint for your Publicity**

LASKY RETURNS FROM TOUR OF WESTERN STUDIOS

All Famous Players - Lasky Studios Enlarged and Working to Capacity

Jesse L. Lasky arrived in New York last week from his semi-annual tour of the Pacific Coast, wearing a broad smile of satisfaction, which was easily explained when the vice-president of the Famous Players-Lasky Corporation discussed the producing situation as he found it at the west coast studios of the company. The last time that Mr. Lasky visited the coast the producing activities of the corporation embraced only the Lasky and Morosco studios at Hollywood and Los Angeles respectively. To-day California is literally dotted with producing headquarters for the gigantic concern.

With the Lasky and Morosco studios both being enlarged to accommodate the vastly augmented producing schedule of Paramount there are also the studios of Thomas H. Ince being utilized to their capacity in the production of Ince Pictures for Paramount and Artcraft. At Edendale Mack Sennett is already hard at work completing the first Paramount-Mack Sennett comedies in which there will appear the bevy of beautiful girls for which this great comedy producer's pictures have long since been celebrated.

"The amazing fact about all this vast producing activity," said Mr. Lasky, "lies not so much in its wide extent, but rather in the remarkable situation represented by the individual activities of a number of great producing geniuses who are all engaged in preparing their best product for release by the one great institution."

Blackton Begins Work on First Production — Story from Parker Novel

J. Stuart Blackton, whose affiliation with Paramount was announced recently, has begun his first big spectacular feature for release by that organization. In Mr. Blackton's announcement of his new association in PARAMOUNT PROGRESS he stated that he held the picture rights to almost all of Sir Gilbert Parker's books. His first Paramount picture will be an adaptation of one of the most famous of the great English-Canadian author's novels, "The World for Sale." The book was written in 1911 and finished in 1912, two years before the war broke out.

Mr. Blackton has adapted the story to film purposes, has supervised the writing of the scenario and is personally engaged in the direction and all the technical details of the massive production. Work was begun under his direction in New Jersey last week, where some of the exteriors are being taken.

The interior scenes will be filmed in Brooklyn, where Mr. Blackton has his studios ready for any requirement of interior work.

Sir Gilbert Parker is now in New York and has been in daily conference with Mr. Blackton. Although the adaptation of the story and preparation of the production, in accordance with Sir Gilbert's wishes, are entirely in the hands of the director, the author is co-operating with Mr. Blackton and has been much interested in watching some of the scenes being taken.

ELTINGE STARTS WORK ON SECOND PRODUCTION

Julian Eltinge and his company under the direction of Donald Crisp will shortly depart for Columbia River, near Portland, Ore., there to film exterior scenes for the feminine impersonator's second Lasky-Paramount production. The company will be gone about two weeks. Every one at the studio is anxious to make the trip and all have agreed to work at "atmosphere" if they can go along.

VIVIAN MARTIN GETS TWO-DAY VACATION

Vivian Martin, having just completed "Little Miss Optimist" at the Morosco Studio under the direction of Robert Thornby, has been granted the long period of two days in which to rest and refresh herself for another attack on the silent drama, which will also be directed by Thornby at the Morosco Studio.

JACK PICKFORD IN MISSOURI WILDS

Jack Pickford and his company, under the direction of William D. Taylor, have departed for the wilds of Missouri to film some exterior scenes of his forthcoming production for the Morosco Company. The company will be gone for nearly a month.

Work on the production of Paramount-Mack Sennett Comedies is going on at full speed. A new beauty arrived recently with three maids and two limousines. A great deal of her will be seen in the forthcoming pictures.

WALLACE REID PLAYS IN "THE HOSTAGE"

Wallace Reid will make his first appearance in a Paramount production, under the selective star series booking plan, in a picturization of Beulah Marie Dix's striking story, "The Hostage," produced under the direction of Robert Thornby.

Mr. Reid plays a heroic part in this production—the type of role that has made him the idol of so many thousands of movie fans. He is the son of the leader of an invading army, and has been forced to remain with the enemy as a hostage for his father's good conduct as the invading army withdraws from the alien territory. How he falls in love with the daughter of his captor and refrains from breaking his parole even under the most trying circumstances forms the theme of this highly interesting story.

SESSUE HAYAKAWA HAS TWO LEADING WOMEN

Having had two leading women in "Hashimura Togo," Sessue Hayakawa seems to have acquired the "dual leading woman" habit, for in his forthcoming production, which is being made at the Lasky Studio under the direction of George Melford, he has for his principal feminine players Margaret Loomis and Tsuri Aoki.

DOROTHY DALTON BUSY READING SCENARIOS

Dorothy Dalton, newest of the Paramount stars, is busily engaged reading scenarios for her forthcoming Thomas H. Ince production.

O! FOR EDEN-DALE

(Royalties to K. C. B.)

THE other Day
* * *
THE BOSS
* * *
CALLED ME in
* * *
AND TOLD me
* * *
HE HAD some pictures
* * *
OF THE GIRLS
* * *
WHO WILL be seen
* * *
IN THE PARAMOUNT-
* * *
MACK SENNETT COMEDIES
* * *
AND he thought
* * *
THEY'D MAKE a good
* * *
LAYOUT
* * *
FOR PROGRESS.
* * *
AND I took
* * *
THE PHOTOS back
* * *
TO MY office
* * *
AND AN hour
* * *
LATER I
* * *
WENT BACK
* * *
TO the Boss
* * *
AND I asked him
* * *
IF I COULD edit
* * *
PARAMOUNT PROGRESS
* * *
FROM EDENDALE
* * *
WHERE the Sennett
* * *
STUDIOS ARE
* * *
AND he said
* * *
NO!!
* * *

DRAT HIM!

CHARLES RAY STARTS FIRST PARAMOUNT

Charles Ray has commenced work on his first Paramount Picture. It is called "The Son of His Father" and is from Ridgwell Cullem's story of the same name. A capable cast has been selected to support him.

Cuts appearing on this page are from regular press book service. Secure them from your exchange for your newspaper and program publicity

Mme. Petrova

in "The Law of the Land"

by George Broadhurst

Directed by Maurice Tourneur

A Paramount Picture

George Broadhurst's famous play that *thrilled* theatre-going America has been adapted for the screen, with all its startling mystery, its intensely dramatic situations, and its fine insight into human nature.

The master *craftsmanship* of Maurice Tourneur, the director, and the splendid *artistry* of Madam Petrova combine to make this a really *great* photo-play.

Paramount Progress

Volume 3 NEW YORK, OCTOBER 4, 1917 No. 45

Will Spend $1,000,000 To Advertise Paramount and Artcraft Productions!

Famous Players-Lasky Corporation Inaugurates Colossal National Advertising Campaign to Assist Exhibitors—Newspapers, Magazines, and Electric Signs to Be Utilized—60,000,000 Newspaper and 41,000,000 Magazine Readers to See Paramount and Artcraft Advertisements Continuously During Next 12 Months

The greatest advertising campaign that has ever been inaugurated during the history of the motion picture industry will be launched by the Famous Players-Lasky Corporation within a week when Paramount and Artcraft Pictures are advertised in the principal newspapers throughout the country, in the greatest national magazines and upon some of the most important electric signs in the most populous spots in the chief cities of the country. One million dollars will be expended in this colossal drive for Paramount and Artcraft Pictures—an advertising campaign that has no parallel in the amusement world.

FOR EXHIBITORS' BENEFIT

The most important feature of the campaign, however, will not be the record-breaking expenditures of the company but the manner in which the campaign will be linked with the local exhibitor. The entire purpose of the campaign is to pull the public into the local theatre, and every conceivable means has been planned for the purpose of hooking up the national and local advertising with the theatre in each instance. The campaign will be two-fold in its character because of the use of the two different types of mediums represented by the newspapers and the national magazines and the electric signs.

WILL UTILIZE 300 NEWSPAPERS

Every newspaper in New York, Chicago, Brooklyn, Philadelphia, Boston, St. Louis, San Francisco, Detroit, Cleveland, Kansas City—in fact, every newspaper in more than eighty cities in the country—will carry this Paramount and Artcraft advertising when the campaign is launched. This means that 300 newspapers in the leading cities of the country will be carrying this advertising. The combined circulation of these daily papers totals 19,390,398. In estimating the actual number of readers reached by them, statistics show that for every purchaser of a daily newspaper there are at least three or four readers. In other words, the nineteen-odd million circulation that is guaranteed Paramount by these papers will be in reality almost sixty million, approximately sixty per cent of the entire population of the United States.

UNPRECEDENTED MAGAZINE CAMPAIGN

The campaign in the great national magazines will be unprecedented in its extent. At least eighteen of these great mediums will be used, among them such tremendously far-reaching publications as the *Saturday Evening Post, The Ladies' Home Journal* and *Cosmopolitan*. The reading populace represented by these big household publications is approximately 41,609,000 people! In addition to these mediums, Famous Players-Lasky will also use the nationally circulated motion picture magazines, which represent one hundred per cent motion picture fan circulation.

ELECTRIC SIGNS FOR BIG CITIES

It is admitted by every advertising expert that the great electric signs in the densely populated sections of the principal cities represent a tremendous number of readers—that they attract the attention of millions of people during the course of a year, and that by constant repetition they get their message over with great punch. The electric signs covering the most densely populated sections of New York, Chicago and several other of the leading cities will carry the message of Paramount and Artcraft to millions of passers-by during the coming months.

(Continued on page 3)

Paramount Progress

A magazine of service issued weekly in the interest of Paramount Exhibitors and those who are going to be. Published by

Paramount Pictures Corporation
FOUR-EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

B. P. FINEMAN, Editor

A Million Dollars for You

IN this issue Paramount announces the beginning of a National Advertising Campaign which calls for the expenditure of $1,000,000 within the next twelve months.

Never before in the history of the motion picture industry has an advertising campaign of such magnitude been undertaken.

Under the details of this plan, which is most comprehensive, utilizing, as it does, advertising space in the greatest daily newspapers of America and in the great national magazines, it is noteworthy that Paramount will spend this enormous sum *not to sell its pictures to you, but to bring new patrons to* your *theatre.*

It is another example of Paramount's adherence to the maxim that "he profits most who serves the best."

Extensive as this advertising campaign is, it need not be regarded as surprising. From past performances it was altogether to be expected that Paramount, the greatest factor in the film business, would go to such length to help its exhibitors to make money.

It is estimated that this advertising campaign will reach over 60,000,000 people in the United States, through the medium of 18 magazines and 297 newspapers.

Is there any exhibitor in America who can afford *not* to show Paramount Pictures? The greatest *stars* in the greatest photoplay *productions,* backed by the greatest *advertising campaign* ever undertaken to exploit any motion pictures—Paramount Pictures!

The Arkansas Traveler

DO you remember the story of the Arkansas traveler? He couldn't repair his roof while it was raining, and when it was clear he pointed out that it didn't leak, and therefore needed no repair.

Mr. Exhibitor, have you looked at your roof lately?

We don't mean the roof, literally, of course. But isn't there some improvement that you ought to make in your theatre that will add to the comfort and convenience of your patrons and that will pay you dividends in the form of an increased, satisfied patronage?

Better Music

IT is conceded everywhere that good music adds considerably to the quality of a motion picture performance. As a matter of fact, some of the larger theatres, such as the Strand of New York, give entire symphony concerts and their orchestras have a decided drawing power.

Too much emphasis cannot be laid on the importance of good music, and every Exhibitor should make it a point to furnish his patrons with the best musical accompaniment for his photoplays he can obtain. And in this connection, it should be remembered that *quality* is no less important than *quantity.*

Exhibitors' Advertising

CONSIDERING that very few of sixteen-odd thousand theatre managers in the United States have ever had any practical advertising experience, the quality of the motion picture advertising in the daily newspapers is, as a whole, surprisingly good. Not infrequently we find advertisements that are not only fair but exceptionally good.

The one fault to be found with the advertising of most motion picture theatres is that the copy writer attempts to emphasize too many points.

Here are two good rules to remember in writing your ads:

1—All display is no display.

2—Sell one thing at a time.

The first refers, of course, to the use of large display type. Rarely should more than three or four lines in an advertisement be set in display type, and these lines should, in themselves, tell the entire story of the ad.

With regard to selling one thing at a time—don't sacrifice any considerable portion of your space to telling of your next week's production, or the unimportant details of the bill you are advertising. Emphasize the one big feature of your show and let the other matter be subsidiary.

The Unregenerate Few

OF the great number of exhibitors who show Paramount Pictures, probably 90 per cent of them use the Paramount trademark in their newspaper advertisements and on their program magazines. These "wise ones" are benefiting by the extensive advertising campaign which Paramount is carrying on in the *Saturday Evening Post* and other prominent national magazines.

Just why the few other exhibitors don't do this is quite beyond us. If a man secured a Ford agency, and didn't advertise his cars as Fords, he would be regarded as a mighty poor business man. This is no less true of the exhibitor who doesn't take advantage of the reputation for quality with which the Paramount trademark is so firmly associated.

Do It Now

A CERTAIN Mexican once explained the slow development and constant trouble in his country by one word, "mañana." It means "to-morrow," and it is a sermon in itself.

Benjamin Franklin, the philosopher of we everyday folk, said the same thing at some greater length. His adage was "Never put off until to-morrow what you can do to-day." Like most other proverbs, this has a sound basis in experience. The man who is "going" to do things rarely if ever does them.

If you contemplate some improvement in your theatre or in any branch of your exhibiting business don't put it off until to-morrow—do it now!

One Million Dollars For *You*

$1,000,000 To Advertise Paramount and Artcraft Pictures

(*Continued from page* 1)

EXHIBITORS CAN TIE UP

As a direct means of linking up this vast advertising lay-out directly with the exhibitor himself, the Famous Players-Lasky Corporation will issue Paramount and Artcraft trademarks from its exchanges so that every exhibitor in his advertising will be able to insert these trademarks and thus tell the public that the pictures are to be seen in his house. The exchanges will also issue trademark posters so that exhibitors can show on the outside of their theatres the same identification marks which will be seen in all these different mediums. In addition to these trademarks, the company will release animated trailers, which can be used in further calling the attention of the public to the coming of Paramount and Artcraft Pictures.

There are numerous other phases to this campaign which cannot yet be discussed in detail but which have already been carefully worked out and will be put into operation.

Speaking of the launching of this gigantic advertising campaign, Adolph Zukor, president of the Famous Players-Lasky Corporation, said:

ZUKOR DISCUSSES CAMPAIGN

"This is the first time in the history of the industry that a producing and distributing concern will have spent a million dollars for the purpose of telling the public of its stars and plays, but we are already accustomed to taking revolutionary steps. Our decision to expend this great sum on advertising in a year is only another indication of our implicit faith in the wonderful future of motion pictures and in our stars, our productions and our organization. We are firmly convinced that we have the greatest stars and the most accomplished directors in the business, and we are determined that everybody in the country shall have an opportunity of making their acquaintance via the screen. It is not a question of bragging about ourselves but a conviction that the public ought to be told about what we have to offer. We confidently expect the exhibitor who is showing our productions to see the value of telling the public that our pictures can be seen at his theatre. We have made a long and careful survey of the situation and are very much pleased to find that the large majority of exhibitors who are showing our pictures are constant advertisers in their local papers. We have now worked out a plan whereby they will be able to link up their local advertising with our great national campaign and we are going to render every possible service in assisting them to do so.

WILL POPULARIZE PRODUCTIONS

"For the next year the message of Paramount and Artcraft Pictures will be read in millions of homes throughout the United States. When the local newspaper goes the rounds of the family, everybody is going to learn more and more about these productions and the stars who appear in them. Then when the great national magazines are issued each month or each week, as the case may be, the story will be told again in different words through them. Thus the household will be constantly reminded of us, and when the family seeks recreation in the leading cities it will again be reminded of Paramount and Artcraft by the huge electric signs which will flash forth the message.

TO BLANKET ENTIRE COUNTRY

"In deciding to use all the papers in more than eighty of the principal cities we are going to create a national prestige for our stars and productions which will be unparalleled. By using the great household publications of national character we are going to cover the country like a huge blanket upon which have been embroidered the trademarks of Paramount and Artcraft. Only one who has lived in a small town or community has any conception of the influence which these household magazines have. It is through them that we will reach that proportion of the population which is outside of the direct circle of the big city dailies—which includes, of course, the suburban towns which they cover.

TWOFOLD PROBLEM FOR EXHIBITOR

"So far as the exhibitor and the public are concerned, the former's problem is twofold. First he must build up a clientele and then he must keep it. Nobody can make money, no matter how many new customers he may obtain, if he does not retain a certain percentage of them as regular patrons. In recognition of this fact, we have likewise made our plan a twofold one. We have taken space in the newspapers, the magazines and on the electric signs for the purpose of winning new customers for the exhibitor, and, incidentally, of keeping the photoplay public informed concerning ourselves. But in order to help the exhibitor to hold the new patrons that he will win as a result of this great drive, we are also taking space in the established motion picture magazines, the readers of which are acknowledged photoplay fans. Furthermore, we are reaching into the highest circle of confirmed amusement seekers by advertising in those publications which reach the theatre-and-opera-going public.

WILL ATTRACT NEW PATRONS

"Despite the success of many big photoplay spectacles, it must be admitted that there are still many people of this class who do not patronize the motion pictures regularly. They have never been properly interested in the photoplay, but it is our determination to accomplish that very desirable result.

"When we changed the Paramount releasing system and adopted the Star-series Selective Booking plan, we announced that we were going to do much more for the exhibitor than merely to afford him a more profitable system of distribution. This is one of the big projects which we had in mind at that time. We are placing one million dollars at the disposal of the exhibitor in the determination to assist him in winning and maintaining a profitable clientele. We said that we would help the exhibitor to make money—we have already given him the greatest stars and the greatest directors, backed by a tremendous organization. Here we give him the opportunity to cash in on the most extensive and intensive advertising campaign ever conceived by a motion picture concern."

JOHN C. FLINN DIRECTS CAMPAIGN

John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation, is in charge of the entire campaign, which will be put into effect under his supervision during the early part of October.

Early to bed and early to rise will help any man to advertise.

Morrison Books All Paramount Pictures

Mr. A. C. Morrison, owner of the Majestic and Princess Theatres, Conn., writes: "I enclose contracts duly signed for your entire output of Paramount productions commencing August 1st, for the Majestic and Princess theatres.

"I consider the new plan of distribution of the proposed Paramount productions as being the greatest advance for the good of the business since the inception of the Paramount program.

"It can spell but one word for any exhibitor who takes the pictures, namely, 'Success!'

"I feel that to hold this valuable franchise in Hartford is an absolute guarantee of my continued success in the business.

"My worries have ceased. My houses have a reputation, gained by showing clean, high-grade Paramount productions.

"I hope you may have great success in the new open booking plan and that your office may have for the next year, what I feel is firmly assured to me, the best year in the moving picture business."

Jack Pickford and Louise Huff in "The Ghost House"

A Paramount Picture

A pippin tale of prep school pranks that'll overshadow even "The Varmint," "Seventeen," "Great Expectations" or "Freckles."

Everybody with a bit of the boy or girl left in them, everybody that likes Jack Pickford and Louise Huff—and that means *everybody* — will want to see this sure-fire winner.

The Exhibitor's Service Department has some corking fine ideas that will help you to put across this novelty. They're yours for the asking.

Picturized by Beulah Marie Dix
Staged by William C. De Mille

Paramount Serial Released Oct. 29th

Preliminary Work on "Who Is 'Number One'?" Finished — Prints Now in Paramount Exchanges

Monday, October 29th, has been set as the release date for Paramount's first serial, which bears the unusual title of "Who Is 'Number One'?" Anna Katharine Green, greatest of all mystery

KATHLEEN CLIFFORD

writers, is the author of the story, and the complete novelization—not a synopsis—will be printed in the most important newspapers in fifty cities coincident with the release of the fifteen episodes.

KATHLEEN CLIFFORD THE STAR

Kathleen Clifford is the star of "Who Is 'Number One'?" and she makes her film debut in this Paramount serial. Already a success in vaudeville and musical comedy, her work in "Who Is 'Number One'?" her infectious charm and dramatic talent, as well as her ability for staging neck-risking stunts, will immediately establish her, Paramount believes, as one of the most popular of all serial heroines.

GREAT METROPOLITAN DAILIES USE NOVELIZATION

The Chicago *Tribune* and the New York Sunday *World* are among the big newspapers of the country that have bought Anna Katharine Green's newest mystery story — "Who Is 'Number One'?" — which Paramount has made into a serial, starring Kathleen Clifford.

These newspapers are typical of the class of publications that recognize the pulling power and quality of the Paramount serial. Both will print the novelization in their fiction sections, coincident with release of the fifteen episodes of the motion picture, and will conduct strong drives for circulation on the basis of the story.

Throughout the country Paramount is placing the novelization of "Who Is 'Number One'?" in newspapers such as the Chicago *Tribune* and the New York Sunday *World*, who have rejected scores of other motion picture stories and who broke their standing rule because they realized the value of an Anna Katharine Green story and because they knew the Paramount trademark guaranteed a motion picture production of unusual quality.

STRENUOUS ADVERTISING CAMPAIGN

Besides the campaign of newspaper advertising, Paramount will launch behind "Who Is 'Number One'?" a smashing billboard campaign in 150 cities with the avowed purpose of making "Who Is 'Number One'?" the best advertised serial ever released.

Paramount has refused to set the release date for "Who Is 'Number One'?" until each of the fifteen episodes was complete and O. K.'d by the Paramount experts who have been overseeing the production. New hand-lettered titles and special trailers are a feature of the prints. The production is ready now.

$1,000,000!

The Greatest Advertising Campaign in the History of the Film Industry

BRAY PICTOGRAPH SLIDE AROUSES ENTHUSIASM

From all over the country the Exhibitors' Service Department has received word that the exhibition of star slides announcing the new Paramount Selec-

tive Star Series productions evokes applause whenever they are thrown on the screen. This is to be expected, of course, in view of the great personal followings which all Paramount stars have.

It is especially noteworthy, however, that when the slide which is reproduced here, of Charles Bray, creator of the Pictographs, is thrown on the screen there is quite as much enthusiasm displayed by audiences as when the picture of a popular star is shown. The Paramount-Bray Pictographs seem to be in a class by themselves and it is undoubtedly one of the most popular short reel features made.

Hell's reputation depends altogether upon its high temperature.

Paramount Issues Unique Novelty

In line with its policy of issuing advertising novelties that are of real assistance to exhibitors, PARAMOUNT has had made a souvenir button, an enlargement of which is here reproduced, for distribution by Paramount theatres among their patrons.

Probably no other form of souvenir is so acceptable to the young people everywhere. Its value has been demonstrated innumerable times in political campaigns, conventions of all sorts, and in countless other kindred activities.

The distribution of these buttons means great quantities of word-of-mouth advertising for the theatre that gives them away. It is easy to picture two youngsters meeting on the street, one wearing the button and the other without.

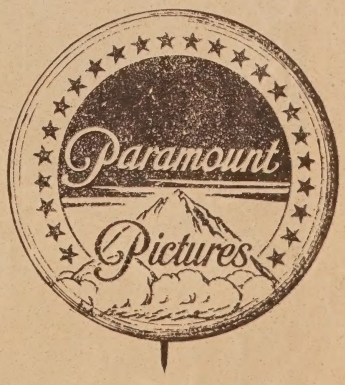
"Hello, Jimmie. Where d'je get the button?"

"Over to the Paramount Theatre. They're givin' 'em away with every ticket."

"What'll ye take fur it, Jim?"

"Nuthin'. G'wan over an' git one yerself."

The buttons are the regular size for wear on a coat lapel, and are exceedingly well made. They are in three colors, and may be obtained directly from the New York office of the Paramount Pic-



tures Corporation, or from any Paramount exchange. They are sold for $2.50 per thousand, a price that is well under cost, and that places them within the reach of every exhibitor.

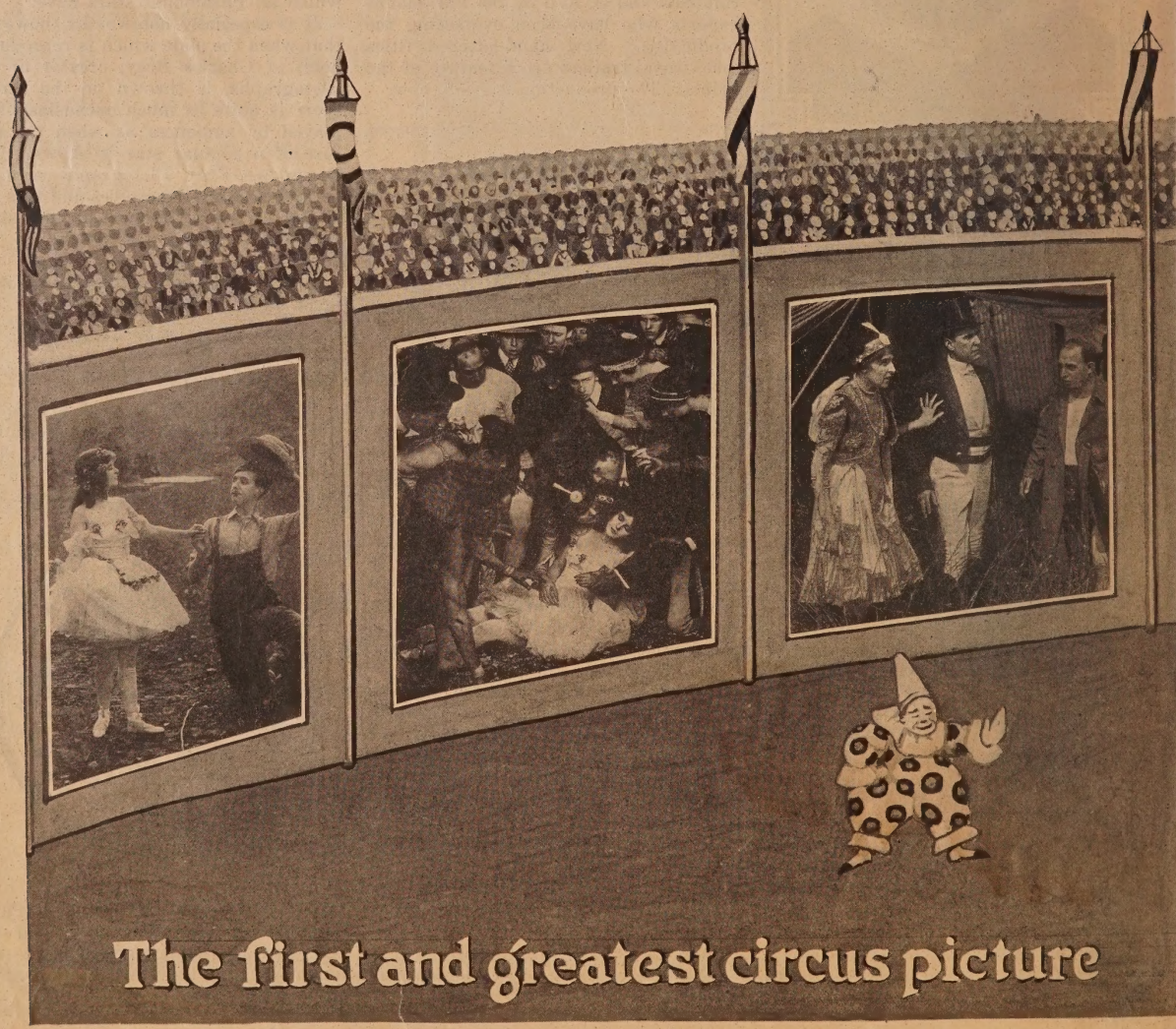
The Paramount Trademark Button Will Bring You *New* Business

Marguerite

-famous actress and attraction

Other photoplays of circus life have been made—and some of them have been really worthy efforts—but none has ever even *rivaled* Marguerite Clark in "Still Waters."

No other production of this type has ever *equalled* that picture in spectacular circus settings, in the drama of its story—its heart throbs and laughs—in the humanness of its *appeal*, **and no other similar production has had Marguerite Clark, with her *unrivaled drawing power and histrionic ability,* for its star.**



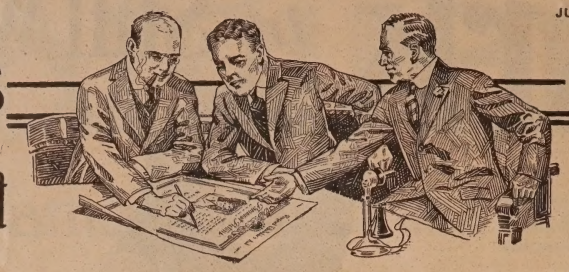
The first and greatest circus picture

There is Only *One* Marguerite Clark, and

till Waters" is a *Marguerite Clark* Production

CARL H. PIERCE, Manager. JULIAN M. SOLOMON, Jr., Ass't Manager.

Exhibitors Service Department



He profits most who serves the best

THE STATLER IDEA

By Julian M. Solomon, Jr.

Have you ever heard of the Statler Hotels? The Statler Hotel Company is at present successfully managing several hotels in Middle Western cities, and will shortly open one of the largest hotels in New York City. They have built up their business on the theory of *Service.*

A booklet which they issue for their employees, but which is also placed within reach of guests, is well worth quoting here. Its ideas are easily made applicable to your own theatre. The opening sentence says:

FOR THE BENEFIT OF PATRONS

"The Hotel Statler is operated primarily for the benefit and convenience of its guests. Without guests there could be no Hotel Statler. These are simple facts easily understood." That is the keynote of the entire booklet. It could be easily transposed to read: "This theatre is operated primarily for the benefit and convenience of its patrons. Without patrons there could be no motion picture theatres, and this fact is extremely easy to understand."

It behooves every man and woman in your employment to remember this always, and to treat all patrons with courtesy and careful consideration. *Remember that New Patrons are just as valuable as Old ones—because each New Patron is an Old Patron in the making.* Tell your employees that they should do their part to make him want to come back with his family and his friends.

NO SNAP JUDGMENT

Again, to quote from the booklet: "Snap judgments of men are ofttimes faulty. A man may wear a red necktie, green vest and tan shoes—and still be a gentleman. The unpretentious man with a soft voice may possess the wealth of Croesus. The stranger in cowhide boots, broad brim and rusty black coat may be president of a railroad or a senator from over the ridge." Your employees cannot afford to be sullen or discourteous to any patron entering your theatre.

May we suggest that these instructions be posted where all of your employees can see them?

"No employee of this theatre is allowed the privilege of arguing any point with a patron. He must adjust the matter at once to the *patron's* satisfaction or call the manager to adjust it. Wrangling has no place in this theatre.

"Every member of our force is valuable to us only in proportion to his ability to serve our patrons.

"It is these things which will make the difference between having a patron say to a friend: 'I went to such and such a theatre' rather than, 'I went to the movies last night.' "

Another point which the Statler makes in instructing its employees is this: *"In all minor discussions between employees and patrons, the employee is dead wrong—from the Patron's standpoint and from Ours."*

In line with service, not only to the patron, but to the theatre, encouragement should be given to the employee. The man who can systematize and organize his work so as to save time and help make more money for the theatre by economy or more efficient service should be given to understand that this service will be recognized—financially. This can be done by offering a prize, say once a month, to the employee who had received the greatest number of *recommendations* for courtesy or service rendered. No employee should be allowed to receive more than one report for discourtesy to a patron without being shown the door leading to the street. Right here it might be added that appreciation of courtesy and appreciation on your part of employees' service to the patron and faithfulness to you will produce more results in the long run than tolerating discourtesy among your employees.

THE STRAND'S RULE

One invariable and constant rule of the Strand Theatre of New York City and all other theatres owned by the same management is "discourtesy is the one cardinal sin in this organization. Courtesy is our motto, and every patron must receive his full measure of it or the employee cannot remain with us."

Make the courtesy and service of your theatre a byword in your town. You are giving them the best pictures produced when you are showing Paramount Pictures—why not give Paramount Service and Paramount Courtesy as well? Try it out. You will find that it pays.

TWO MASTER CREATORS

Sir Gilbert Parker, the author, and Commodore J. Stuart Blackton, the producer of "The Judgment House," first of the J. Stuart Blackton Series of Paramount Pictures

Apply the "Statler Idea" to Your Theatre

MORE CLAIMANTS FOR "SMALLEST TOWN" HONORS

Recently it was announced that the Star Series of Paramount productions had been booked at the Liberty Theatre, Canaseraga, N. Y., a town of 754 people.

This story had no sooner appeared in print than the New York offices of the Paramount Pictures Corporation began to receive almost indignant letters imparting the information that Canaseraga wasn't the only town by a long ways that could boast Paramount and Artcraft service and a small population.

Mr. P. C. Wreath, sales manager of the Kansas City Paramount office, called attention to the fact that contracts for exhibiting all the Paramount pictures had been signed with C. H. Cookingham, manager of the Opera House at Ayrshire, Iowa—which has only 337 population.

Also, it was announced that Skiatook, Okla., was using a large part of the service in the Palace Theatre. Skiatook has 606 souls.

One of the most significant things about this information is that it proves conclusively that the managers in the small towns are right up to date on motion pictures, and that Paramount stars are just as keenly appreciated in these communities as they are in the big cities. Very often these little hamlets are far removed from the marts of trade and have no means of amusement (aside from the customary small town affairs) other than the films. But the citizens are discriminating and the theatre managers have become showmen, quick to appreciate the public demand. There could be no stronger proof of the merit of Paramount pictures than the fact that they are popular month in and month out in the smallest communities. If a picture is inferior it is known to every soul in the village in no time at all. Therefore, Paramount pictures must be consistently good. This admits of no argument.

It's easy for a dead fish to go downstream, but it takes a real live one to swim upstream.

FULLERTON PRAISES NEW PRESS BOOKS

Mr. G. F. Fullerton, the hundred per cent ad. man for the Liberty and Coliseum Theatres, Seattle, Washington, says: "The new press books that Paramount is issuing on its selective star series productions beat anything that I have ever seen, and cannot be anything but a big boost for them. They were surely put up by a genuine live wire."

This sentiment has been expressed by thousands of exhibitors all over the country.

A Fine Advertisement from Boise, Idaho

to Professor Painlevé they were unable to withdraw. They returned to the preliminary Cabinet meeting, thus allowing Painlevé to complete his combination.
Garfield, the fuel administrator, today requested the Exports Administrative Board to permit no more coal to be shipped from the country except under license restrictions, and asked that no licenses be granted unless they are approved by the Fuel Administration.
Minister. Count Luxburg, he added, had given no intimation as to when he would leave Argentina. The public and the press are becoming restless over the silence of Berlin concerning
Never C
LONDO
Cecil, M
weekly in
today, di
THIS IS
BILLIE BURKE
Who fairly charmed the large audience who witnessed her first Paramount picture at the Strand yesterday.
THE MYSTERIOUS MISS TERRY
SEE HER TODAY.
Burton Holmes Travalogue.
PATHE NEWS.
THE STRAND ORCHESTRA.
harmonizes every move of this delightful picture.
Billie Burke
SPECIAL
The Management of the Strand theater wishes to announce that they have been fortunate enough to secure the services of MR. DeWITT DEPUE, Violin soloist and Director, to take charge of their orchestra. Mr. Depue as a violinist ranks amongst the real artists of America and the patrons of the Strand theater may look forward to music of the highest quality which will be carefully selected to blend with the photoplay program that has been arranged for future showing at the Strand theater.
CAN YOU
Imagine a nicer way to entertain your friends than to give a BILLIE BURKE party? She will be here until Wednesday.
PRICES MATINEES, 5c & 10c
EVENINGS, 10c & 20c
Paramount Pictures
STRAND
WHERE THE SHOWS ARE ALWAYS GOOD.

Paramount Progress has for some time reproduced specimens of the better theatre ads which appear in newspapers in all sections of the country.

Herewith is reproduced a three column ad which, to our mind, is one of the best theatre advertisements we have ever seen. It is rather different from the usual hodge-podge type with which the average exhibitor seems content, and is constructed with such skill as to make one believe that the Advertising Manager of the theatre is an expert copy writer with years of agency experience behind him.

It is well worth any Exhibitor's while to study the construction of this fine advertisement.

Which *Is* the Smallest Town Showing Paramount Pictures?

Music Suggestions

By James C. Bradford, Musical Director, Broadway Theatre, New York City

"Bab's Diary"

1	3	At	Screening	3/4	Allegro	Air de Ballet—Chaminade
2	2	T.	Mother, Will My Dresses	2/4	Allegretto	Canzonetta—Godard
3	2	T.	I Think I Will Get Married	4/4	Allegro Commodo	Tete-a-Tete—DeKoven
4	1½	D.	Barbara in Window Seat	4/4	Moderato	*I Never Had a Sweetheart—Gideon
5	3	T.	That Evening	3/4	Tempo di Valse	Serenade—Drigo
6	2	T.	Mother and Sister Slept Late	4/4	Moderato	*I Never Had a Sweetheart—Gideon
					REEL 2	
7	2½	T.	But I Must Have Photograph	3/4	Moderato	Souvenir—Drdla
8	3	T.	Oh, Mother, Life Is So	2/4	Allegretto	Mignonette—Friml
9	1½	T.	You Look Like	4/4	Moderato	He Will Understand—Friml
10	2	D.	Carter Enters	3/4	Tempo di Valse	Her Soldier Boy—Romberg
11	1½	T.	I Can't Eat When My Heart	2/4	Moderato	L'Encore—Herbert
12	1½	D.	Victor Record of the Rosary	4/4	Andante	The Rosary—Nevin
					REEL 3	
13	3	D.	Carter Enters Boudoir	2/4	Moderato	Humoresque—Dvorak
14	3½	T.	Theodore Grosvenor	3/4	Tempo di Valse	Brise du Soir—Gillet
15	2	D.	Grosvenor and Carter Enter Auto	2/4	One-Step	Over There—Cohan
16	1½	T.	There She Is	3/4	Tempo di Valse	Forget Me Not—McKee
17	2½	T.	Your Happiness Lies Before You	2/4	One-Step	Pickins—Kaplan (Watch drum solo on screen)
					REEL 4	
18	3	T.	This Must End	4/4	Moderato	Jump Jim Crow—Romberg (Fox-Trot)
19	2	T.	I Won't Be Cast Off	3/4	Tempo di Valse	Oriental Nights—Trant
20	3	D.	Barbara Leaves House	2/4	One-Step	Bob—Kaplan
21	2½	T.	Good Evening	4/4	Tempo Giusto	Won't You Be My Daddy—Romberg (Fox-Trot)
					REEL 5	
22	3½	D.	Man Up Fire Escape	4/4	Allegro	Woodland Whispers—Czibulka
23	3	T.	Heavens, the Burglar Alarm	2/4	Allegro	Allegro No. 1—Langey
24	2	D.	Aumbulance Leaves	4/4	Tempo Giusto	Allah's Holiday—Priml (Fox-Trot)
25	1¾	T.	Take Him Away	2/4	One-Step	Dinner Time on the Levee—Smith
26	1¼	D.	Barbara Writing at Desk	4/4	Moderato	*I Never Had a Sweetheart—Gideon

*Repeated selections.
All selections carried by G. Schirmer, 3 East 43d St., New York City.

"The Ghost House"

1	1½	At	Screening	3/4	Allegretto	Minuet—Boccherini
2	1¼	T.	Spud Foster	4/4	Moderato	Levee Revels—O'Hara
3	3¼	T.	Alice King	3/4	Moderato	Midsummer Night's Serenade—Albeniz
4	1¼	D.	Lawyer Enters Room	6/8	Andantino	Canzonetta—Nicodé
5	2¾	D.	Ted Enters Telegraph Office	2/4	Allegretto	Serenade—Aitken
6	3¼	D.	Spud at Door	4/4	Moderato	Marche Miniature—Jacobi
					REEL 2	
7	2¼	T.	The Eerie Hand of Twilight	4/4	Moderato	Woodland Whispers—Czibulka (First Part Only)
8	2½	T.	Wakeful Watching	4/4	Allegretto Moderato	Humoresque Burlesque—Gillet
9	1¾	T.	The Ghost that Whiskey Made	2/4	Allegro	Allegro Agitato—Kiefert
10	3	D.	Lois Meets Ted	6/8	Allegretto	Caprice—Pryor (Whistler and His Dog)
					REEL 3	
11	1¾	T.	The Alarm	2/4	Allegretto	L'Encore—Herbert
12	1¾	T.	I Could Help You if You'd Trust Me	4/4	Moderato	Poppyland—Kiefert
13	3	D.	Spud Enters Home	4/4	Moderato Mysterioso	Mysterioso No. 2—Minot
14	2½	T.	Old Allan's Nieces	3/4	Tempo di Valse	Dodola—Frey
					REEL 4	
15	3	T.	The Morning Paper	2/4	Allegretto	Serenade—Drdla
16	1¾	D.	Boys Bind Ted	2/4	Allegro	Le Retour—Bizet
17	2½	D.	Boys Leave Ted	4/4	Moderato	*A Pal Like You—Kern (From Oh Boy)
18	2	T.	Emergency	2/4	Allegro	Joyeux Meunier—Gillet
					REEL 5	
19	2¾	T.	Spirits that Walk	4/4	Moderato	Mysterioso No. 3—Andino
20	1½	D.	Forrest Leaves Garret	2/4	Allegro	Hurry No. 2—Langey
21	1½	D.	Ted and Lois Alone	4/4	Moderato	*A Pal Like You—Kern (From Oh Boy)
22	1¾	D.	Police Enter Auto	2/4	Allegro	Hurry No. 2—Simon
23	2¾	D.	Ted and Lois	4/4	Moderato	*A Pal Like You—Kern (From Oh Boy)

*Repeated selections.
All selections listed above may be obtained at G. Schirmer, 3 East 43d St., New York.

"The Trouble Buster"

1	3	At	Screening	6/8	Andantino	Pierrot Asleep—Fanton (Humoresque)
2	2	T.	Only a Few	4/4	Moderato	Adieu—Karganoff (Melodie)
3	1½	T.	But no Medicine	3/4	Andante	Absent—Metcalf
4	2	T.	The Authorities	4/4	Allegretto	Babillage—Gillet
5	1½	T.	Please Hide Me	3/4	Allegro Moderato	Waltz—Grieg
					REEL 2	
6	2½	T.	Happy in New Home	6/8	Allegretto	Whistler and His Dog—Pryor (Caprice)
7	1¾	T.	Lost—One Girl	2/4	Allegro Giocoso al Marcia	Homeward—Grieg
8	1½	T.	You've Got to Learn to Scrap	4/4	Moderato	Get Together—MacClure (Fox-Trot
9	1¼	T.	Where Life Is	3/4	Valse Lente	Document—Robert
10	2½	T.	Where Life Is (2d Time)	4/4	Moderato	When I Hear that Jazz Band Play—Stamper (From Midnight Frolic)
					REEL 3	
11	3	T.	At Leisure	4/4	Moderato	*If It Should Be You—Schroeder (From His Little Widow)
12	2	T.	As Novelty Wears Off	4/4	Furioso	Furioso No. 1—Langey (Storm)
13	1¼	T.	Girls Will Be Girls	2/4	Allegretto Scherzanio	Air de Ballet—Borch
14	1½	T.	You Don't Think I Got Supper	2/4	Agitato	Agitato No. 2—Andino
15	1¾	T.	Please Don't Let Him Die	4/4	Moderato	*If It Should Be You—Schroeder
					REEL 4	
16	1½	T.	Facing Future in Darkness	3/4	Valse Lente	Chanson Bohemienne—Boldi (Very Slow)
17	1¼	T.	Where Art Is Spelled with Capital "A"	2/4	Andante Grazioso	Serenade—Moszkowsky
18	1¼	T.	A Lonely Supper	4/4	Moderato	*If It Should Be You—Schroeder
19	2	T.	The Fruit of Inspiration	2/4	Allegretto a Caprice	A Curious Story—Frommel
20	2	T.	The Next Day	3/4	Allegro Moderato	Minuet—Schubert
21	1¼	T.	A Devoted Heart	4/4	Moderato	*If It Should Be You—Schroeder
					REEL 5	
22	2½	T.	The Blind Little Sculptor	4/4	Allegro	Babillage—Gillet
23	2½	T.	Twenty-four Hours Later	2/4	Andante Moderato	Romance—Karganoff
24	2	D.	Blackie in Doctor's Office	3/4	Valse Lente	Please—Rousseau
25	2¼	T.	For Love of Blackie	4/4	Moderato	*If It Should Be You—Schroeder
26	3½	T.	Nearly Three Years Later	4/4	Andante Moderato	Dramatic Andante No. 24—Borch
27	2½	T.	After Many Disappointments	4/4	Allegretto	Nocturne—DeKoven
28	2	T.	Over Seas	4/4	Andante Moderato	Dramatic Andante No. 24—Borch
29	1½	T.	Mike, It Was You	4/4	Moderato	*If It Should Be You—Schroeder

*Repeated selections.
All selections carried by G. Schirmer, 3 East 43d St., New York, N. Y.

"BOBBY BUMPS" REPORTS "WORLD SERIOUS" GAME IN CURRENT PICTOGRAPHS

Soap making, deer hunting, a wood-chopping contest in New Zealand, and Bobby Bumps' "world serious" game for the baseball championship, combine to make the 88th release of the Paramount-Bray Pictographs one of the most interesting issues yet released.

"Soap Making at Home" is the first of a series of pictures which will appear in the Bray-Pictographs in connection with the conservation of the food supply of the country.

One of the most exciting and exhilarating sports is deer hunting. The cameraman who took this picture was lucky enough to catch clearly the result of shot which struck the deer in the head.

In New Zealand the lumbermen become so expert in chopping down trees that they are able to bring a mighty tree to the ground in an incredibly short time. Contests between the woodsmen are held annually and thousands of enthusiasts attend these contests to cheer and urge on their favorites.

Bobby Bumps and his baseball championship game provide the cartoon in this release. No baseball game is complete without an umpire, and after considerable difficulty in securing and keeping an umpire, Bobby has a brilliant idea and persuades "Goldie," the dusky ruler of the Bumps' kitchen, to take the job. The championship is decided, but not after the manner used in the best-regulated ball parks.

HOW WALTER HILL CREATED THEATRE PATRONAGE

In a town of 15,000 people in the Middle West, Walter Hill, service manager for the Chicago Paramount office, found that the better class of people were not attending a theatre which he was called upon to build up. He diagnosed the case, and found that many of the best people were regular attendants at the public library. He went to the librarian and gave her a pass to the theatre and a good sales talk on Paramount Pictures. He showed her that Paramount is filming the works of the best authors, and that these works would be doubly comprehended if their readers would see them visualized on the screen. The librarian obtained an audience for Mr. Hill before the Library Association. These people saw the force of his remarks, attended the theatre where Paramount Pictures were being shown, and told their friends about them, with the result that business at the theatre picked up immediately, and the house showed a profit for the first time in its history. And what is more, it permanently held the patronage of the best people in town.

It's a long lane that has no billboard.

Hill of Chicago Tells of a Bully Stunt on This Page